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LITERATURE.

Collingwood. By W. Clark Russell. (Methuen.)

THE splendour of the career of Nelson—in the opinion at least of most Englishmen—effaced that of many of the seamen of his time, and has nearly eclipsed that of his greatest colleague. Yet Collingwood had an individuality of his own; and, though he had qualities akin to some of Nelson's, he was a different naval chief from the first of admirals. In Collingwood we see, as well as in Nelson, professional skill of the very highest order, perfect confidence in the superiority of the fleets of England, a strong sense of duty, and the heroic nature. But Collingwood had not the inspiration of Nelson or the passionate ardour of that impulsive genius; and, though he commanded the respect of the men he led, he did not gain their devoted affection, and indeed, was not a popular or fortunate seaman. On the other hand, as was proved on one great occasion, Collingwood was more profound and sagacious than Nelson; he had a better judgment in affairs of state, which our admirals are often obliged to determine; and he had a more perfect intellectual training. As if, too, to complete the contrast, Nelson's private life was deplorably flawed: in this he had little principle, and was the slave of passion; the private life of Collingwood is one of the most beautiful and touching of which we possess a record.

The purpose of this volume is to give an account of this illustrious and noble life. The biographer of Collingwood is, in one respect, fortunate: the despatches of the admiral and his private letters are models of graceful and simple English; but the reminiscences of contemporaries as regards his career are not copious or of very great value. Mr. Clark Russell has shown discernment in drawing his materials from these sources; he has described Collingwood mainly from Collingwood's writings, and has given but a small space to inferior evidence; and his book gives proof of industry, research, and judgment. Mr. Clark Russell, however, has not the art of portraiture; he does not give us Collingwood's image; he has not put before us the living features of the sailor, the commander, and the high-minded gentleman. His work, too, is overlaid with fine writing, and, as in the case of his sketch of Nelson, does not contain nearly an adequate account of the battles in which Collingwood took a great part and made his personality distinctly felt. Mr. Clark Russell, indeed, only just

alludes to that striking passage in the career of his subject in which Collingwood was clearly superior to Nelson, his insight—though it was partial only—into the deep-laid and masterly plan formed by Napoleon for invading England.

We shall not attempt a sketch of the life of Collingwood; his correspondence reveals what he was, and possesses, besides, a peculiar interest. The future chief was born in 1748, and was a scion of an ancient but decayed family which had engaged in trade but was not fortunate. The boy, though under the cold shade of poverty, had the advantage of an excellent school; he was trained by Moises of Newcastle-on-Tyne, a really famous master of those days—he was the educator of Lords Stowell and Eldon—and probably he owed, in part, to this discipline his remarkable command of felicitous English. Collingwood entered the navy in 1761, and, like Nelson, served before the mast for a time; and possibly his mastery of practical seamanship, as in the case of Nelson, may be traced to this circumstance. The lad rose in the service slowly, saw Bunker's Hill and a good deal of the fighting of the American war, and became associated with Nelson in a brotherhood of arms and a friendship which have become historical, as both gradually made their way upwards. He was already known as an excellent officer when the Great War broke out in 1793; and it is a proof of his penetrating and capacious mind that he appreciated the nature of the contest with France far better than Pitt and most English statesmen:

"This war is certainly unlike any former, both in its object and execution; the object is a great and serious one—to resist the machinations of a mad people, who, under the mask of freedom, would stamp their tyranny on every country in Europe, and to support and defend the happiest constitution that ever wisdom formed for preserving order in civil society. The execution is quite mysterious; great fleets are prepared and lay totally inactive; schemes of conquest are formed and relinquished at the moment when execution is expected."

The navy of England in 1793 was far superior to that of France, which the Revolution had fatally injured. But it had suffered from the effects of the Peace; its organisation was defective, and it was very different from what it became under the discipline and careful hand of St. Vincent. This was pointed out by Collingwood at the time:

"I do think (and it grieves me) that we do not manage our ships with that alacrity and promptness that used to distinguish our navy. There is a tardiness everywhere in the preparation and a sluggishness in the execution that is quite new. The effect is obvious to everybody, and the moment the ships are put in motion they feel it. Lord Howe cannot get down the Channel in fine weather and the middle of summer without an accident. Two ships ran foul of each other, and the *Bellerophon* has lost her foremast and bowsprit, and gone to Plymouth a cripple. This was not the fault of the weather, but must ever be the case when young men are made officers who have neither skill nor attention; and there is scarcely a sloop in the navy that has not an instance that political interest is a better argument for promotion than any skill."

The following belongs to a later period; but it shows the feelings that caused the Mutiny at the Nore:

"When it was known that the French were about to send a great armament to the West Indies, four of our ships, viz., *Téméraire*, *Formidable*, *Vengeance*, and *Majestic*, were fitted for foreign service and ordered to sail—to open their further orders in a certain latitude. It was pretty well understood among the sailors that they were to go to the West Indies, and they peremptorily refused to weigh anchor, except to England."

Collingwood commanded the *Barfleur*, under the flag of Bowyer, on the great day of the First of June; and he has left a good account of that famous action. He confirms the tradition that Howe distrusted more than one of his fair-weather captains; but he was enthusiastic in his praise of Howe's tactics, cautious, and not original, like those of Nelson; and he made them, afterwards, a model for himself when he was lying in wait for a French fleet and hoped to fight a second Trafalgar. He thus describes Howe's advance at Villaret:

"After closing our line and putting in order, between eight and nine, the admiral made the signal for each ship to engage that opposed in the enemy's—came close, and in an instant all the ships altering their course at the same time, down we went on them. 'Twas a noble sight. Their fire soon began; we reserved ours until we were so near that it was proper to cloud our ships in smoke. However, we were determined not to fire until Lord Howe had, and he is not in the habit of firing soon. In three minutes our whole line was engaged, and a better fire was never. It continued with unabated fury for near two hours, when the French broke."

The *Barfleur* distinguished herself greatly; but Collingwood was not mentioned by Lord Howe among the captains deserving promotion. This galled him to the quick, as we see from his letters; but, in truth, Collingwood, though well known as a seaman of remarkable parts, was not liked by his superiors, if we except Nelson. He had keen insight and the critical spirit, was rather a *frondeur* of men in high places; and though his heart was warm, and his affections strong, he was "stand-off" to equals and colleagues. He was in command of the *Excellent* under Hotham, and agreed with Nelson's estimate of that third-rate chief. The following, however, is very different from the impetuous and scornful judgment of Nelson:—

"We should be careful and slow in censure, because men of weakest judgment are most prompt to question what perhaps their want of intelligence makes them not comprehend, and in this instance because the commander has been esteemed a skilful and good officer; yet the opportunity seemed a good one to ruin the French naval forces in this country."

The conduct of Collingwood at St. Vincent is an admirable specimen of his professional zeal, and of the high sense of duty which marked his character. Mr. Clark Russell has not vouchsafed to describe the evolutions of this renowned action. Jervis would have let the Spanish fleet slip; but Nelson brought Cordova to bay by wearing the *Captain* at the right moment. The victory was due to the inspiration of Nelson; but Collingwood nobly seconded his friend,

and the *Excellent* had a large share in the triumph. St. Vincent appreciated both heroes; but he did not select Collingwood to assist Nelson in the celebrated pursuit that ended at the Nile, though the *Excellent* was, perhaps, the crack ship of the fleet, a model of good handling and perfect discipline. The admiral, in truth, disliked Collingwood; there was no sympathy between their natures; but certainly Nelson was the true choice to scour the Mediterranean and to discover Brueys. Collingwood was greatly hurt at being overlooked; but the magnanimity of his noble character is seen in the congratulations he addressed to his friend and companion-in-arms after the great victory.

We must pass rapidly over the following years of Collingwood's career. It was his fortune to do much hard work, and to be seldom engaged in decisive battles; and, though his seamanship was proved in tedious blockades, this has no interest for the general reader. He was afloat once more when the war was renewed, after the armed truce of the Peace of Amiens; and, having justly attained an admiral's rank, he was recognised as second only to Nelson among an illustrious company of naval worthies. Napoleon was now engaged in a death struggle with England; and Mr. Clark Russell ought to have described his celebrated project for a descent on our coasts. Unquestionably, the Admiralty was deceived, and Nelson never guessed the emperor's designs; it is to the lasting honour of Collingwood that he was the only one of our naval leaders who had even the faintest notion about them. If we read the Channel for Ireland Collingwood hit the truth:

"I have considered the invasion of Ireland as the real work and butt of all their operations. Their flight to the West Indies was to take off the naval force which proved the great impediment of their undertaking. This summer is big with events."

When the ill-fated Villeneuve had put into Cadiz, Collingwood actually blockaded him with four ships, an "instance," it has been justly remarked, "of genius and address that is scarcely to be paralleled in the pages of our naval history."

We shall not dwell on the crowning day of Trafalgar: Collingwood nobly joined in Nelson's attack; but it is doubtful whether he approved of it at heart. He was engaged with the *Santa Anna* for nearly half an hour before the *Royal Sovereign* received support, and was literally in the midst of the hostile fleet; and tactics like these, though, as affairs stood, right, were not in accord with his cautious nature. But, in truth, the British fleet could run any risk, its superiority was so immense; and the genius of Nelson secured victory. The following describes the effects of Collingwood's first broadside:

"Don Ignacio Maria D'Alava, whose flag she bore, told me five years afterwards at the Havannah, that one broadside killed 350 men, and he added, 'Il rompa todos'; and though he fought on afterwards for a couple of hours like 'a man of honour and a cavalier,' the first broadside did his business, and there was an end of him."

Collingwood was blamed for not following Nelson's injunctions, and for not anchoring after Trafalgar. De la Gravière, however, thinks that he had no choice, for few of our ships had a whole cable; and St. Vincent, certainly no friend of Collingwood, approved of the sinking of the ruined prizes:

"In the anecdote book, Lord Eldon says—'I heard Lord St. Vincent say that Collingwood's conduct after the Battle of Trafalgar in destroying, under difficult circumstances, the defeated fleet, was above all praise.'"

Collingwood, when Nelson had passed from the scene, was easily the first of our seamen afloat. His career was prolonged for five years; and he was spared to do England excellent service, though, after Trafalgar, she was supreme on the ocean. He commanded in chief in the Mediterranean; and he proved very superior to Nelson in difficult negotiations and affairs of State, which, on several occasions, he had to conduct. The difference between the two men is seen in their attitude to the Court of Naples: Maria Caroline turned Nelson's head, and made him her accomplice in evil deeds; with her followers, she was regarded by Collingwood with disgust. Collingwood showed remarkable tact and prudence in the disputes which led to the expedition of Sir John Duckworth; and he displayed considerable diplomatic skill in this instance. He has been blamed for not catching Ganteaume in the flight of the Frenchman from Corfu to Milan; but the censure seems to be wholly undeserved; Nelson had missed Brueys and Villeneuve in the same way. Collingwood was most eager for a fight with Ganteaume, and issued general orders of attack; but it deserves notice that he adopted in them the tactics of Howe, and not of Nelson.

During this period of command Collingwood was what he had always been—a consummate seaman, an admirable chief, an administrator of no ordinary gifts; but still, as a leader, not inspired with the power of Nelson over his officers and men. He died at sea, worn out, in 1810, having been nearly forty years afloat in a naval career of half a century. We wish we had space to refer to his domestic life, and to his beautiful letters to his wife and his children: these are models of pure and noble affection. De la Gravière's commentary on Collingwood is just: he had not the gifts of supreme genius; but his professional excellence was of the highest type, and he does enduring honour to a renowned service.

WILLIAM O'CONNOR MORRIS.

Love's Looking Glass. (Percival).

THIS little volume is at once old and new; it solves a previous puzzle and creates a new mystery. *Love in Idleness* was published eight years ago, and is now out of print; the rumour of its triple authorship must have set many readers wondering who had written this and who had written that. The promise of the book was unquestionably high. No poem in it, I think, reached the same level as "In Scheria"; but "A Pastoral" lingered in the memory, and "May Day" and "Afternoon" were some-

thing more than the ordinary sentiment of undergraduate life. And now *Love in Idleness* is reborn as *Love's Looking Glass*. Much, however, has been subtracted and more added; and the authors have acknowledged their respective poems by an initial apiece; B. standing for the Rev. H. C. Beeching, M. for Mr. J. W. Mackail, N. for Mr. J. B. B. Nichols.

Some of the omissions will strike the possessors of the earlier volume with a sense of loss. I would reckon among such the poem named "Afternoon," and especially the speech of Thyrsis, "Rose ever morning fairer," etc., with its vision of Thermopylae. Perhaps, too, "Santa Cruz," though oddly unlike the poems among which it stood, deserved to live for its force and fire. On the other hand, I respectfully think that the authors were wise in omitting the comic poems, such as "The Last Tennis Party" and "Monologue D'Outre Tombe." They were not bad grins; but still they were mere grins, and had got into company too good for them. "In Scheria" reappears—thanks be to the Muses!—but under new names. Part i. is called "Nausicaa," and Part ii, "The Return of Ulysses;" and they stand now as separate poems. I confess that I regret their disconnexion. Few people can have read the *Odyssey* without a wistful desire to know what became of Nausicaa. Mr. Mackail has gratified that wish. In the Land of Might-have-been Ulysses rejoins her, and this is the last news of them:

"We entered in and at the thwarts sat down;
And at our going all the Scherian town
Stood thronged to speed us; softly in the heat
The water rippled through the oar-blades brown.

"And through the palace garden he and she,
Hand clasped in hand, came down beside the
sea,
And hailed us one by one with voices sweet,
And bade farewell and all prosperity.

"Then our oars dipped together, and the spray
Flashed in a million sparkles round our way,
As we with rowing swift and strenuous
Shot out across the sleeping sunlit bay.

"There on the white-sea-verge, till all the strand
Grew dim behind us, still I saw them stand
In the low sunlight: if they looked at us
I know not; but they stood there hand in hand."

It is a beautiful close of a beautiful poem: one can only trust that no one will be Philistine enough to ask if Penelope acquiesces in the arrangement.

But the revelation of the authors' names and shares in the volume creates, as I have said, a new mystery: a wonder how three poets, writing independently, have approximated so closely in style and thought. If any one will study the first twenty or thirty poems in *Love's Looking Glass*, with their author's names subjoined, and then try to infer from them the authorship of the remaining poems, he will, I think, meet with a humiliating failure, and, when he verifies his guesses, will find—if we may so far pervert Calverley's oracle—that "M's and N's are mostly Pronounced like B's." No doubt, a certain community of taste in subjects, a love of the same writers, a brevity that is contented to touch a thought and glance at a situation without dwelling upon them, contribute to this assimilation. None the less,

Love's Looking Glass is a most remarkable instance of successful collaboration; and if, as I think, it raises in us a certain desire to see the writers standing separately and not arm-in-arm, and giving us poems of rather more substance and of more ambitious character, that is a wish which no doubt they may be well satisfied to have caused.

Mr. Nichols' best work is, I think, to be found in his sonnets, and particularly in those inspired by Rome—"Schizzo Dal Vero" (p. 67) and "Caligula" (p. 89). The latter, addressed to that terrible basalt bust of the frenzied emperor which stands in the Capitol Museum, is one of the most powerful things in the book:

"Being in torment, how should he be still?
The slim neck twists; the eyes beneath the wide
Bent Claudian brows shrink proud and terrified;
Along the bearded cheek the muscles thrill
Like smitten lute-strings. Can no strength of
will
Silence this presence ever at his side,
This hateful voice, that will not be denied,
That talks with him, and mutters 'Kill' and
'Kill'?"

"O dust and shade, O dazed and fighting brain,
O dead old world that shuddered on his nod,
Only this iron stone endures; and thence
Looks forth a soul in everlasting pain,
The ghost of Caesar, maniac and god,
And loathes the weakness of omnipotence."

The earlier lines, though effective, are not remarkable. But the last nine deserve the high compliment—paid, I think, by one French poet to another—that they cause us "a new shudder." One almost regrets that the writer who is capable of that, has preserved such a second-rate piece of work as "The Young Landlord" (p. 124). It is not impossible to introduce a tragedy with a jerk, but it is not easy to do it well.

Among Mr. Beeching's pretty poems, readers of the earlier volume will perhaps turn most gladly to the "Song of the Three Kings" (p. 70) and "To Comatas" (p. 16); yet perhaps "Hope" (p. 153), one of his new poems, is better:

"I shall not see him yet, I know, for still
Between us lies an unsurmounted hill;
And tho' I hurry and pant, his pace is slow;
Yet shall I see his sunny face and hair
(For he will surely come to meet me) there
In the last valley somewhere—that I know.
"What tho' he pauses in the pleasant what
To watch the lark mount skyward, do my feet
Pause or my eyes desert the path they climb?
What tho' he strays where pleasant voices call
Of thrush or dove or woodland waterfall,
My ears hear nothing till that meeting-time.
"Will my strength last me? did not some one say
The way was ever easier all the way,
The road less rough, the barren waste less bare?
The briars are long since past, the stones cut less,
This hill is not so steep; let me but press
Across that peak—I know he will be there."

It is an old theme, an ordinary one; but the treatment of it has a melancholy grace that is by no means ordinary. Who will explain why, where every word is hopeful, the whole effect is sad even to tears? It has what Mr. Arnold so finely called a "ground-tone of human agony."

Of Mr. Mackail's verse a beautiful specimen has been given above; next to that, perhaps the sonnet (p. 101) on "The Debate of the Heart and Soul" might be

chosen to represent his muse on the sombre side. "Only to die" the Heart wails:

"Only to die, if death might ease my smart;
O soul, I am not fashioned as thou art,
Dowered with thine awful immortality.
And the soul answers darkly: 'Even thus,
Thou and thy bodily vesture shalt decay;
Pain's self through length of pain shall wear
away,
And no new life shall come to quicken us;
Till one dread day in darker silence I
Shall know thee dead and know I cannot die.'"

But there is one poem of such pathetic personal interest, that even those who did not know its subject personally cannot read it unmoved. I scarcely like to make extracts from Mr. Mackail's poem, "On the Death of Arnold Toynbee"; knowing what was to many of his friends, I would rather not intrude with any criticism, and will only say that the poem is on a level with the following stanzas (p. 162):

"Beyond our life how far
Soars his new life through radiant orb and zone,
While we in impotency of the night
Walk dumbly, and the path is hard, and light
Fails, and for sun and moon the single star
Honour is left alone.

The star that knows no set,
But circles ever with a fixed desire,
Watching Orion's armour all of gold;
Watching and wearying not, till pale and cold
Dawn breaks, and the first shafts of morning fret
The east with lines of fire."

There are things in this volume much too slight to last, e.g., such epigrams as those on pp. 92-3. But, on the whole, the writers are real singers, closely resembling one another in vision. In another sense than that of Aeschylus, they are

τρεῖς κικλόμενοι, κοινὸν ὄμ' ἐκτεμεύει.

E. D. A. MORSHEAD.

The Oracles of God. By W. Sanday, D.D. (Longmans.)

THE nine lectures included in this volume treat of the nature and extent of Biblical inspiration, and of the special significance of Old Testament Scripture at the present time. Dr. Sanday holds that the duty of the theological professor is twofold: "to advance by all means in his power the detailed study of the subject committed to him;" and "to do what he can to help the public mind to clear itself in times of difficulty and perplexity." The controversy stirred up by *Lux Mundi* has caused Dr. Sanday to "turn away for the moment with some reluctance and self-distrust" from the first of these duties to the second. He is reluctant, because his line of work "stretches forwards from the New Testament rather than backwards," and he doubts his competence to pronounce on questions outside his special sphere; but it is just because Dr. Sanday is not a professor of Hebrew, and has not made the Old Testament his special study, that his opinion of those who have is valuable. As a student of the New Testament he has the confidence, in a remarkable degree, of all parties of Christians, and we are therefore anxious to know his judgment on the spirit and methods of the suspected critics of the Old Testament; if he hails them as brothers we need not be afraid to learn what they teach. It need

scarcely be added that, in any eyes but his own, Dr. Sanday is a Hebrew scholar. He merely claims for himself a "rather fuller acquaintance with foreign work, as well as with English," than is possible to most of us; but these lectures, with their scholarly notes and valuable appendices, are the work of a man competent at all points to treat of his subject.

The lectures deal with two questions which controversy has joined together to the injury of both. Dr. Sanday's real subject is the nature and consequence of the "change in regard to the conception of the Old Testament as the vehicle of revelation" which criticism has effected. But he is obliged to add a chapter—Lecture VIII.—on Christ's use of the Scriptures, because the acceptance by Christ of the views of His time on the authorship and character of the books of the Old Testament has been held to place those views above criticism. Dr. Sanday's treatment of the question is admirably wise and candid; his lecture makes for peace in every paragraph, and will satisfy all reasonable Christians. He rejects the idea "that our Lord accommodated His language to current notions, knowing them to be false," and prefers to think with Dr. Gregory Smith that He "condescended not to know": it is, at all events, clear that "some humiliation, some circumscription," was involved in the advent upon earth. One point only we should like Dr. Sanday to have added. When Galileo has convinced himself that the earth moves, or a modern scholar feels certain that the Book of Jonah is not literal history, the inquirer has not to choose between his own opinion and Christ's, as the heretic-burner would insist. Galileo's difficulty is that Christ who came in the flesh and Christ who is the Spirit of Truth seem to contradict each other. Treason to Truth the heretic-burner thinks nothing of, but such treason stamps a man at once as a pharisee and not a follower of Jesus of Nazareth. If Christianity is not false, more emphatically even than if it is false, treason to Truth is treason to Christ.

But Dr. Sanday's main subject is the inspiration of the Old Testament, and what he has to say divides itself into two parts. First, he gives us his opinion of the value of recent criticism—he describes its results, he criticises its methods, and lets us know his opinion of the critics; and, secondly, he develops a theory of inspiration. The two subjects are not treated separately; while the theory of inspiration is elaborated, recent criticism is described and exemplified, sometimes in general terms, but occasionally in detail. We cannot help thinking that the treatment of the first of the subjects named is the specially valuable part of the lectures. We all are most eager to know what Dr. Sanday considers proved as to the composition of the Old Testament; our theory of inspiration we shall form for ourselves when we understand what our documents are and how they were written. We note, then, that Dr. Sanday is most profoundly convinced of the sincerity and spirituality of such scholars as Dr. Driver and Dr. Cheyne, that he is content to sit at their feet, assured that their work is necessary to the

progress of Christian thought and knowledge.

Scattered up and down the lectures, sometimes in the text and sometimes in the notes, are many hints and criticisms from Dr. Sanday as to the books and authors most likely to help the student of the Old Testament. The most definite statement of his own position occurs in the words :

"It is agreed on all hands that the Pentateuch is formed by the dove-tailing together of different documents ; it is agreed by the great mass of inquirers that nearly all of these documents in their present shape are not earlier than the time of the kings."

When we turn to Dr. Sanday's theory of inspiration we find him less helpful. He insists that

"there are two spheres : there is the sphere of what St. John calls *the world*, and what St. Paul calls the *natural man*; the sphere of eating and drinking, of marrying and giving in marriage, the sphere of trade, of pleasure, of science, of politics; and there is the other sphere intersecting this, though distinct from it, the sphere of a higher, finer, spiritual life, in which *they sow not, neither do they spin*. . . . In a book like Shakspeare's Plays we have the interpretation of the one ; in the Bible we have the interpretation of the other."

When we have got over the surprise occasioned by this use of Shakspeare's works, in which for many of us the higher sphere is at least as prominent as in the Books of Samuel and the Kings, we shall not find the first part of the sentence altogether final. It will not do to make the sphere "of trade, of science, of politics," with which the Jewish prophets were so constantly concerned, identical with "the world" of St. John, or we shall all become hermits. Dr. Sanday, indeed, qualifies the words we have quoted. In Lecture VII. he recognises the existence of "divine influences" in India and Greece; and there are passages in the lectures which allow us to find inspiration where we can, even in Shakspeare. The fact is, Dr. Sanday writes with the fear of "making sad the heart of the righteous," and of increasing the "disquietude in the air amongst good people," too much before his eyes. We are not all comforted by an insistence on the uniqueness of Biblical inspiration. To some of us this uniqueness is merely a stumbling-block and trouble. What touches our hearts and cheers our journey is such a detection of the inspiration of the Greeks as Mr. Ruskin makes for us in the *Queen of the Air*, or Browning in his *Balaustion's Adventure*. Critics who spread God's sunshine abroad over the universe surely glorify Him better than those who bottle it up in one corner. Dr. Sanday insists, in his fourth lecture, on the objective character of the impulse compelling the Jewish prophet. "The personality of the prophet sinks entirely into the background: he feels himself for the time being the mouthpiece of the Almighty. Imagine anyone doing this in the present day." Does Dr. Sanday think, then, that God has withdrawn Himself from the world? That is the melancholy conclusion of all this line of argument. It tends to empty of all serious meaning Christ's promise to be with His disciples till the end of the world. We cannot afford to admit that the

world in its old age is further off from heaven than when it was young, although it is quite true that there are many striking differences between God's way of coming to us now and His way of coming then.

RONALD BAYNE.

THE LIFE AND WORK OF CORAY.

Adamantios Koraïs [Ἀδαντιὸς Κοραΐς]. By D. Thereianos. (Trieste: Austrian Lloyd's Press.)

THE subject of this memoir, Adamantios Koraïs, or, as he is more commonly called in Western Europe, Diamant Coray, is one whose name ought not to be forgotten, and the present work will help to save it from oblivion. Few men have set before them a more definite purpose in life, or have pursued it with more unswerving fidelity and more unflinching self-denial; but his position as an alien in a foreign country, maintaining a life-long struggle against poverty, and supported by his unaided genius and industry in an unremunerative occupation, has tended to confine the number of his admirers to his countrymen and to special students. His life also was, in the ordinary sense of the term, uneventful, and its greatness is only traceable in the steadfastness with which he followed out his aims. These were three in number—the advancement of classical Greek scholarship, the improvement of the Modern Greek language, and the regeneration of the Hellenic people.

Coray was born at Smyrna in the year 1748, and was instructed in the Greek Evangelical school of that city. The merciless use of the rod, which prevailed in that place of education, and drove away his brother for ever from the pursuit of the Muses, did not avail to discourage him; and his ardour in cultivating the study of the classics, and his penetration in perceiving what preparation was necessary for that purpose, displayed themselves at an early age. A copy of the Amsterdam edition of Strabo with Casaubon's notes had descended to him from his grandfather; and the feeling of incapacity which the perusal of it awakened in him, owing to his inability to read those notes, taught him to appreciate, what scholars of Greek nationality are apt to undervalue, the importance of an acquaintance with Latin. In that language he obtained instruction from Bernard Kuen, the pastor of the Dutch consulate at Smyrna, a man to whom he afterwards looked up as his best adviser and chief benefactor. He also taught himself French, Italian, and Arabic. But his first great advance was made in 1772, when his father, who was a merchant, in the hope of extending his business connexion, sent his son Adamantios to Amsterdam—a change which was welcome to him, notwithstanding the expatriation which it involved, because none of his compatriots were disposed to sympathise with him in his studies. As a man of business, as might be supposed, he was not successful; but since Holland was at that time the most distinguished centre of classical learning in Europe, his six years' residence in that country laid the foundation of his accurate and comprehensive acquaintance with

Greek philology. There also he learnt to write Latin fluently, and became acquainted with German. At the end of that time he was recalled, much against his will, to Smyrna, and on his return he found that his father's house had been lately destroyed by an earthquake which had visited that place. The despondency into which he was thrown by this occurrence was deepened into melancholy by the sight of Ottoman tyranny, and still more by the behaviour of those of his countrymen who acted as agents of the Turks; and at the end of four years his parents, fearing lest he should go out of his mind, consented that he should remove to Montpellier in France, where he proposed to study medicine. He arrived there in 1782, and during his six years of residence published his treatise on fevers and other medical works. In 1788 he removed to Paris, in which city the remainder of his long life was spent. He lived through the French Revolution, and has described many of the occurrences of it in his letters. Like most of the literary men of the time, he was at first inspired with enthusiasm for the movement in favour of popular liberty, but soon became shocked and disgusted by its excesses. From the Parisian *savants* he received a hearty welcome, for his fame as a scholar was already established. Before long we find him communicating to Larcher critical notes on Herodotus, which were largely embodied in his French translation of that author; and to Schweighäuser notes on Athenæus, which were gratefully used by him. In 1791 negotiations were carried on by Bishop Burgess with him about printing his notes on Hippocrates at the Oxford Press, of which transaction Mr. Bywater has given an account in the *Journal of Hellenic Studies* (vol. i., p. 305), and though these fell through, yet they prove the esteem in which Coray was held at this time in England. The first-fruits of his work were his edition of the *Characters* of Theophrastus, which appeared in 1799 with a French translation and notes. From that period almost until his death, in 1833, he continued to issue editions of the classics and other literary works, on which the space at our command forbids us to dwell. His merits as a scholar were fully recognised by his contemporaries, especially his acumen in discovering the seat of error in MSS. and suggesting emendations, based as it was on wide reading, sound judgment, and constructive genius.

Coray's biographer remarks that what Herodotus said of Greece was literally true of him, that from first to last poverty was his inseparable companion. For many years he obtained a scanty living by giving lessons in Greek, making copies of MSS. in the Paris library, and translating medical treatises from German and English into French. But at times he was almost reduced to destitution, and nothing but his ardent love of letters prevented him from leaving France. In 1807, he writes concerning his bodily ailments and mental anxieties, "my days are full of pain, and my nights a purgatory from sleeplessness." But, notwithstanding this, he was unwilling to receive money, when by doing so he seemed liable to place himself under an obligation to

any one in high position. Thus, when he was one of the *collaborateurs* in the French translation of Strabo, which was made under the auspices of Napoleon, he declined to receive additional gratuities for the work, lest he should be indebted to that emperor and possibly hampered in his political sympathies.

One of the most interesting questions at the present time connected with Coray's writings is his opinion concerning the regeneration of the Modern Greek language. He professes himself to occupy an intermediate position between the two schools, which already existed at the beginning of this century, and which stand in marked antagonism to one another at the present day—advocating, the one the strict retention of the existing forms of the language, the other a return to the Hellenic prototype. But it is easy to see that while he deprecates any sudden change, his sympathies are with the latter of the two views. He says, indeed, "Our language is the same which has been spoken by all Greeks for many centuries, and a language cannot be remodelled in a few years; it has taken a long period to form it, and in like manner many years are required to reform it." He is also afraid of macaronic expressions and solecisms arising from the ill-advised juxtaposition of words of different dates. His primary object, therefore, is to enrich the language by increasing the vocabulary from the storehouses of antiquity, and to expel Turkish and other words which are essentially alien to the Greek tongue. But at the same time he evidently contemplates an ultimate return to classical forms. Thus he strongly advocates the reintroduction of the lost dative case, though he hesitates about using it in his own writings; and by doing so he condemns by implication the analytic forms by which its use has been superseded. In one passage he broadly enunciates the maxim that the corruption of a language corresponds to the degeneration of those who use it, and that it should be restored by corresponding remedies—a principle the latter part of which is as erroneous as the former part is true, because words in the course of time are apt to lose the consciousness of their earlier significance, and with it the unfavourable element of meaning which they once contained. To take one instance of this, the frequent use of diminutives is a sign of an enfeebled national character, because it arises from an effeminate dislike of "calling a spade a spade"; but not even Coray would have maintained that the ordinary words for "bread," "fish," "eye"—*ψωμί, ψάρι, μάτι*, which are diminutives of *ψωμός, ὄψον, ὄμμα*—and innumerable others of the same kind, both in Modern Greek and the Romance languages, are any the worse now for their traditional form. Possibly, if Coray had lived at the present day, and had been acquainted both with the linguistic study of the last fifty years, which has brought out to view more and more clearly the historical continuity of languages, and with the mediæval Greek literature which has been published during that time, he might have modified his views on this point; nor are we very confident that he would have approved the literary language

which is now in use for prose. But here we are trenching on a subject which involves other than merely philological considerations, and can only be decided by the Greeks themselves.

The regeneration of the Greek people was an object which Coray had continually before his eyes. Both the advancement of Greek study and the improvement of the modern language were regarded by him from this point of view. He introduced this subject and insisted upon it, not only in separate addresses and pamphlets, but even in his editions of the classics, and he added advice for the development of education and culture among the Greeks themselves. His *Σάλπισμα Πόλεμιστῆρυν*, which was published in 1798 in connexion with Napoleon's Egyptian expedition, was a summons to the Greeks to second the efforts of the French in the East, since it was thought that they would devote themselves to the liberation of the Christians. His *Mémoire sur l'état actuel de la civilisation dans la Grèce* is spoken of by Mr. Fyffe in his *History of Modern Europe* as a historical sketch of great importance. He foresaw the rising of 1821, and supported it when it came; but he did not advocate it, for he considered it premature, since the people were not politically educated, and were likely to give way to party spirit. He lived to see the triumph of the cause for which he had laboured so effectively; but he can hardly be said to have been satisfied with it, for his advanced age—he was in his eighty-fifth year when he died—caused him to be despondent and severe in his judgments.

M. Thereianos has spared no pains in the execution of his task, and has brought great research to bear upon it. He is somewhat uncritical in his eulogies, and he errs on the side of fulness, in consequence of which his book is heavy reading; but we are indebted to him for a very complete account of the life and work of one of the most remarkable scholars of his time.

H. F. TOZER.

NEW NOVELS.

Mea Culpa; A Woman's Last Word. By Henry Harland. In 3 vols. (Heinemann.)

Some One Must Suffer. By H. Cliffe Halliday. In 3 vols. (Chapman & Hall.)

Miss Devereux, Spinster. By Agnes Giberne. In 2 vols. (Longmans.)

The Smuggler's Secret. By Frank Barrett. (Spencer Blackett.)

At an Old Château. By Katharine S. Macquoid. (Ward & Downey.)

The Speculator. By Clinton Ross. (Putnam's Sons.)

Captured in Court. By Sylvain Mayer and Antony Guest. (Eden, Remington & Co.)

THE cleverness of *Mea Culpa* scarcely atones for the unpleasantness of the story. It is clever in more ways than one. The plot is novel; and, while there are only five characters in all, two are fairly new. With five people and no more to do the plotting, talking, and acting, it was impossible that there could be much elaboration. Instead

of it, we have a bold, roughly done, but effective impressionist book. If the story had an agreeable ending, or middle, or beginning, it would deserve to make some mark; but it is depressing throughout. Perhaps it should be allowed that the beginning is dramatically a good one. The reader's attention is caught, and almost before he knows it he has given his sympathy to the young lady whose fortunes—evil for the most part—form the subject of the tale. It is well that this happens so early, for at a later stage the same young lady says and does some very foolish things, which are a sore strain on the regard which the reader has conceived for her. His pity comes to the relief of his judgment, and he has more forgiveness for Monica than she has for herself. When the story opens she and her father—a Russian nobleman suspected of Nihilism—are living in exile in Paris. They are miserably poor, and the daughter bravely sets to work and earns a sufficient livelihood for both. They make the acquaintance of a musical composer, a Frenchman, introduced only as Armidis, who is one of the two striking characters in the tale. He is picturesque and epigrammatic: a poet, composer, and philosopher in one. Outwardly somewhat half-witted, his conversation contains more than the wit his appearance lacks. But it is all so jauntily spoken, and with such Arcadian airs, that it seems perhaps even more sparkling than it is. The other remarkable character is a Russian prince, who is the most unconscionable egoist and the most curious make-up ever presented under the name of Highness. He is repulsive in appearance and vicious in taste; but combined with these qualities he has literary genius and capacities of refinement undreamt of by the reader. He proposes for Monica's hand, and ultimately marries her, but not with her consent. Her heart was given to a young American painter, who took his dinner at the frugal table in the Paris restaurant at which Monica and her father and Armidis usually dined. The painter turns up again when a crisis has been reached in the relations of Prince Léonticheff and his wife, and his reappearance in the story intensifies the sadness of the climax. Monica herself is disappointing; her father is selfish and uninteresting; the painter scarcely belongs to the story until all the sorrows of it are heaped upon his head—but Léonticheff is a personality to be remembered with wonder, if also with incredulity; while Armidis, quaint, genial, wise, and Arcadian, will take a real hold upon the reader's affections.

If the earlier chapters of *Some One Must Suffer* had been ruthlessly cut down, and so much of the story as was worth telling had been compressed into a single volume, "some one," to wit the present writer, would have "suffered" less than he has done. It was quite unnecessary to make the reader wade through all the childish experiences of Lameth Legh, when the interest centred in her does not begin till she has grown up. A well-managed opening chapter would have sufficed to tell all that it is necessary to know of about two-thirds of the history here set forth in three volumes. Mr. Cliffe Halliday seems him-

self to have been conscious of the difference in point of value of the materials he was putting together, for the first two volumes are written in the goody-goody style of infantine literature, while the last contains a powerful presentation of a really powerful story. What on the stage would be called the "properties" of the piece are well suited to the plot. They include an old manorial house, with a mystery attached to it, which at first is only vocal, though afterwards it becomes visible. Altogether in keeping with such associations is the singular personality of Rivers Ravensbourne, a man whose physical deformity suggests quite other possibilities than those which are brought about by the soul of goodness in him. The plot turns upon the deliberate burying alive, for what may seem a sufficient reason, of an unhappy young woman. It is this, and its causes and consequences, which give point to the title of the book. But the suffering, though everybody more or less shares in it, is not unrelieved. The melancholy interest gathered around the memories of Jeanne and Jennette is beautiful as well as sad; and Lameth's presence in the story gives an added tenderness to it throughout, and is ultimately the sun which dispels all the clouds and makes everyone happy. The tale is a striking one, and, except for the defects which have been pointed out, it is well told.

Miss Giberne has set a gratuitous puzzle to her readers by describing *Miss Devereux, Spinster*, as "a study of development." Everybody will, of course, look for some development in Miss Devereux herself. But that demure spinster is only a "study" of arrested childhood, and why her name should have been given to the book is even a greater puzzle than the other. There are some people in the story who do develop—it would be strange if there were not—though it would have been better if Miss Giberne had allowed them to go their way freely, instead of stopping the machinery every now and then to see how the traits of character in her men and women answer to certain known qualities in their ancestors. A "study of development" pursued on these lines is too much like the childish habit of digging up seeds to see how they are growing. It was perhaps with some notion that Miss Devereux would wisely influence the development of her nephew Cyril that this young gentleman was placed under her charge, but one cannot blame him for breaking from his aunt's leading-strings and making his own career. The Trevelyans are in every way the best people in the book. Mr. Trevelyan is a strong, original character, who would relieve the monotony of any circle, while his daughter Jean makes an altogether serviceable heroine. She has much to endure, and she is very noble and generous about it. By way of final criticism, it may be admitted that the most marked development in the story is that of the general interest it arouses, and which increases right to the end after the first few chapters are past.

Mr. Frank Barrett is an old hand at a yarn; but he has excelled himself in *The Smuggler's Secret*, which is, as he calls it,

a veritable romance, and a very touching and beautiful one. The "secret" has to do with mysterious caves and hidden wealth; but these are very subordinate things. Of far greater interest is the tender life rescued from one peril to be doomed to another, and to grow up under conditions hitherto unknown out of fairy tales. The story Mr. Barrett tells is quite within the bounds of what is possible; but to have imagined it implies rare powers of invention, while it could only have been told by a writer capable of much sympathy, and of a pathos far beyond the ordinary needs of a novelist. Psyche is really a beautiful conception. She is a soul brought to life, and made capable of speech, feeling, intelligence, and affection by the creative art of the romancist. The book has other points of interest: it begins and ends with a love-story; there are vivid portraits in it of two old rascals, one of whom may well stand for the type of smuggler at its worst; there is a confessed crime and a pathetic expiation—but it is Psyche whom alone the reader will care for, and he will regret that the exigencies of the plot did not accord to her a kinder fate.

Mrs. Macquoid is generally successful in her French stories, but *At an Old Château* is not the best of them. Still, an attractive title goes a long way, and the charms of a quaint old house in Brittany, officered by family servants of more than one generation, go still further. The situations of the story were meant to be only pleasantly embarrassing, but they are embarrassing without being pleasant. It is hard to believe that a Frenchwoman, of the position of Manon's mother, would leave the secret of her daughter's marriage to be found out by the girl's brother, after her own death, and after needless complications had arisen. Fortunately, the complications all come right, but they are too obviously invented for the purpose of being removed. The events do not occur naturally; they are made to suit the story-teller's purpose, and the reader is not deceived into believing in them.

The story told in *The Speculator* is the too familiar one of the terrible plunge from wealth to poverty which speculative commercial ventures sometimes result in. This particular story is, no doubt, made more impressive for English readers by its American background. Everything is on a big scale. Samuel Chester, the night before he failed, and when he was reputed to be one of the richest men in New York, gave a sumptuous ball, which emphasised the popular notion of his wealth. It was from this height that he fell. The next morning he suspended payment, and all the markets of the world felt the shock. The story has a pathetic side, too; for the first thing the fallen man did was to revisit the little country town where he began life, and which he had left twenty years earlier when a larger career opened before him. Why he did so the reader sees, but the poor fellow himself did not. He had to go back to his starting-point, and he did it; but the race he had run was not to be run over again.

Captured in Court is rather a weak shilling's-worth, as such things go. The narrative is dull and amateurish; but some strong incidents crop up, of which the capture in court is the most effective.

GEORGE COTTERELL.

THREE CAMBRIDGE PRIZE ESSAYS.

Election by Lot at Athens. By J. W. Headlam. The Prince Consort Dissertation for 1890. (Cambridge: University Press.) It is a great pleasure to find an original bit of work in ancient history done in English, and we welcome Mr. Headlam's dissertation as something which we may set off against the numerous German pamphlets which find their way to this country. Mr. Headlam has a definite theory of the use and objects of the lot, as used in appointing officials at Athens, and he advances it in a vigorous and agreeable way. His investigation will be of great service in clearing and fixing men's ideas upon a subject about which some historians have been very wrong and most historians very vague. We are not sure, however, that he is quite just to Müller-Strübing in seeming to impute to that vivacious writer the view that the lot was introduced "to give oligarchs a chance of being elected"; for we have always understood Müller-Strübing to mean that it did give oligarchs a chance, but not that it was designed so to do. Mr. Headlam himself maintains that "it was introduced, not only to prevent rich men being elected, but to prevent the executive officials being too influential. It was not a δεύτερος πλοῦς to keep down oligarchs, even at the price of putting second-rate men in office; mediocrity in office was its object, because this was the only means of ensuring that not only the name but also the reality of power should be with the Assembly." The device of casting lots was religious in its origin (as we can infer from its being kept up in connexion with so many religious appointments)—an appeal to the decision of the gods—and therefore of great antiquity; but at Athens it was almost completely secularised and turned to the above political purpose. The purpose was a democratic one, and all Hellas recognised that the use of the lot was a democratic institution. The Athenians lost by it control over their elections (with certain exceptions), but that mattered little to them; they never attributed to elections any such importance as we do. There was nothing at all like an elected prime-minister, for the sufficient reason that the Athenians did not want such a person. They preferred to initiate their own policy, and to leave to no official any real independence of action. The lot checked the possible rivals of the Assembly: (1) the Councils; for the incoming of mere chance-appointed Archons destroyed the mysterious prestige of the Areopagus, while the new Council of Five Hundred was named in the same way and sat only for a year; and (2) the executive; for there was no way in which individuals on boards could rise into a position of power independent of the Assembly. The lots "helped to secure perfect equality among all citizens, a regular rotation in office, and the undisputed authority of the Assembly." They "broke down and weakened all bodies, so as to make of every office nothing more than a committee of the Assembly." Now, this is sensible enough; and it goes on beyond the ordinary vague teaching that the lot was a democratic safeguard, and shows us the practical working and consequences of the arrangement. It is a view which carries its truth on the face of it; and Mr. Headlam also finds a certain confirmation in the new *Ἀθηναίων Πολιτεία*, c. 4, where it is plainly said that to secure rotation in office

was one object of the lot. But we cannot see how, if the lots were fairly handled, and especially if men might be re-elected, the rotation could be complete. How did the system ensure to everyone a turn of office? In his anxiety to show that there was no organisation possessing real power except the Assembly, Mr. Headlam underrates, we think, the importance of the clubs. He refers us to Vischer, whose essay on the subject, like all others which we have seen, is very meagre and incomplete. Clubs, Mr. Headlam says, "were always attached to an individual." But this surely cannot be affirmed of the *συνελεύσεις ἐν δίκῃ καὶ ἀρχαῖς* of Thucydides; and the mere name for these in Thucydides seems to contradict another of Mr. Headlam's assertions—that "there was no organisation to support candidates of particular opinions." The conduct of the clubs showed that they held very particular opinions indeed.

The Fragments of Zeno and Cleanthes. With Introduction and Explanatory Notes. By A. C. Pearson. (Cambridge: University Press.) The institution of prize essays is not often successful in calling forth compositions of real and lasting value. Written generally by very young men, and for the purpose of the moment, these essays give promise rather than performance, ἀγάνωμα ἐστὶ παραχρημα rather than κτῆμα ἐκεί. But every rule has its exceptions. Mr. Bryce's *Holy Roman Empire*, and Mr. McColl's *Greek Septuagint* were important studies of their subjects; and now Mr. Pearson's essay (Hare Prize, 1889) will be of permanent value, not merely for his collection of passages, but also for the skilful arrangement and the learned commentary which set the passages off to the best advantage. He has, of course, had to build upon foundations laid by his predecessors, and he has judiciously gone to the best modern authorities. But he claims to have made and arranged his collection of the fragments of Zeno and Cleanthes before seeing Wachsmuth's two Göttingen programs on those philosophers, and to have added something of his own to the work (though he modestly says that "the additional matter which will be found here for the first time is not large"). It is at least probable that we have now got collected most of the material which is to be found at all for writing the history of the earlier Stoa; and the first result of the collection will no doubt be a rise in reputation for Cleanthes. The philosopher of Assus has hitherto been unduly overshadowed by the philosopher of Citium. Zeller wrote of him that he was incapable of expanding his master's teaching, and even the latest historian of philosophy whose writings we have seen (Windelband, *Gesch. d. Phil.*, 1890) passed him with little notice. On the other hand, Mr. Hicks declared in the *Encyclopædia Britannica* (on the strength, we suppose, of the fragments which Wachsmuth collected) that the contributions of Cleanthes "were more distinctive and original than those of any Stoic." Mr. Pearson does not expressly give his assent to this rather strong statement; but he evidently thinks that Cleanthes has been underrated, and his arrangement of the fragments in natural sequence will assist the formation of a fair judgment. His own verdict is as follows:

"To Zeno belongs the establishment of the logical criterion, the adaptation of Heraclitean physics, and the introduction of all the leading ethical tenets. Cleanthes revolutionised the study of physics by the theory of tension, and the development of pantheism; and by applying his materialistic views to logic and ethics brought into strong light the mutual interdependence of the three branches" (p. 48).

The History and Prospects of British Education in India. Being the Le Bas Prize Essay for 1890. By F. W. Thomas. (Cambridge: Deighton, Bell & Co.) The object of the Le

Bas prize, if we understand aright, is neither to promote specialist research, nor to reward fine writing, but to direct attention towards some subject connected with British rule in India. Of such subjects, none is more important, as regards both the present and the future, than education; but perhaps none is more difficult to treat in an intelligible fashion. The complications of the subject are enormous. Not only does it comprise oriental teaching of different kinds—in Sanskrit, Tols, Muhammadan Madrasahs, and village Pathshalas—as well as education in English; but the systems adopted vary in each province. An additional element of confusion is introduced by the classification of government, aided, and unaided institutions. We are, therefore, paying Mr. Thomas no idle compliment when we say that he seems to us to have found his way with considerable ability through this bewildering jungle, though we do not feel sure that he will have made himself altogether clear to those previously ignorant of the subject. He starts with indigenous instruction, which forms perhaps the most readable of his chapters. Then, after a short account of the educational work of the early missionaries, he describes the first period of encouragement of education by government, which closes with Sir Charles Wood's famous despatch of 1854. In this period, the most interesting stages are—the sympathetic investigations of Mount Stuart Elphinstone (whom our author erroneously styles "afterwards Lord Elphinstone") in Bombay; the establishment of village schools in the North-Western Provinces by Thomason; and the heated controversy about giving higher instruction in the English language, with which the names of Dr. Duff and Macaulay are associated on the victorious side. Then comes the modern period, which Mr. Thomas excusably sub-divides into two, drawing a line at the Education Commission of 1882. But, in truth, that Commission—like most Commissions, both in India and in England—was appointed mainly to satisfy a temporary agitation; and its recommendations do little more than emphasise or slightly modify different aspects of the system introduced in 1854. That system had two, or perhaps three, principal objects: (1) the creation of universities, on the pattern of the University of London, which by their examinations should regulate the entire curriculum of higher education throughout the country; (2) the organisation of an Education Department, like that in this country, to administer grants-in-aid by means of inspection; and (3) the special encouragement of primary schools. On the whole, the system started in 1854 has continued down to the present time, with but few developments—such as greater attention given to technical instruction, and to the education of girls and of Muhammadans. Here, we think, Mr. Thomas has somewhat overburdened his pages with details, probably because he was desirous of not seeming to ignore any of the numerous side-issues that have been raised. In a concluding chapter, he discusses some of the larger questions that suggest themselves with regard to the future of education in India. We commend his fairness, but we cannot altogether agree with his conclusions. He seems to us scarcely to realise—though he might have learned it from his Indian fellow-students at Cambridge—the increasing predominance of the English language in India, not only as the medium of instruction and the stepping-stone to official employment, but also as the literary and political link which unites the educated classes in the several provinces, and which symbolises the acceptance of Western civilisation. Not that the educated natives of India will ever forget their own vernaculars, any more than they will abandon their religious and social customs. Their destiny is to become bilingual, and thus to transmit to their less

fortunate brethren the results of the moral and material progress they have themselves acquired. A gradual regeneration of oriental life and character—under the impartial protection of English rule, but carried out by the agency of English-speaking natives—is our dream of what the twentieth century will witness.

TWO FOREIGN NOVELS.

Induleka. A Malayalam Novel. By O. Chandu Menon. Translated into English by W. Dumergue. (Madras: Addison.) Considering that this is the first novel written of Malayalam life and manners, the author has succeeded, to a very fair degree, in making his book interesting and instructive, although it is not altogether free from faults and weaknesses inevitable to a first venture. Perhaps it is in his delineation of the character of Namburis—the Brahmins of Malabar—that his abilities are seen to most advantage; the sketches of Suri and Cherusher are very true to nature, and decidedly the best in the book. The author's peculiar vein of humour finds free play here. Panchu Menon is the old type of the head of a family that is fast disappearing, exacting almost slavish obedience from all under him, rash and wrathful, yet withal kindly and generous when not in a passion. The characters of Induleka and Madhavan serve to show the changes that are taking place in the life and thought of young Malabar, through the spread of Western education. The book, on the whole, is a true picture of the life passed by the members of a rich Nair family of South Malabar at the present day. The weakest part seems to be the plot; there we see the inexperience of the author as a novelist. The several incidents are described rather by themselves than as parts of a connected whole. We notice this specially in chapter xviii., where, in our opinion, the conversation on the Congress and religion is entirely irrelevant. The author would have done better, if he was anxious to air his opinions on these subjects, to have written a separate pamphlet on them. In fact, after Madhavan's departure from Malabar the story loses all interest; the end is exceedingly weak. The translation is as near to the original as possible, without sacrificing clearness, and is, on the whole, well executed. Nevertheless, many ideas which are appropriate to the Malayalam, and even exquisite there, look strange and uncouth in their English garb; some fine pieces of humour are utterly destroyed. We specially commend the beauty of the English verses, into which the Slokas have been translated.

The Strange Friend of Tito Gil. By Pedro A. de Alarcón. Translated by Mrs. Francis J. A. Darr. (New York.) Pedro de Alarcón has written many novels, and one masterpiece, *El Sombrero de tres picos*, a re-setting in modern guise of the old world-wide tale of *The Miller and his Wife*. *The Strange Friend of Tito Gil* is an attempt in the same style, but with by no means equal success. It is the folk-lore tale of the Clever Physician, who, without study, or knowing how to read or write, gains reputation and wealth, because he can see Death, whom he had once unconsciously befriended. The story has been told by Fernán Caballero in her *Cuentos y Poesías Populares Andaluces*, under the title, "Juan Holgado y la Muerte." The first half of Alarcón's tale promises well, though the characters are very faintly drawn. The scene with Philip V., and the death-bed of his son Louis are impressively related; but after that the incidents lose all verisimilitude. The aerial voyage of Tito Gil and Death to the North Pole reads like a bad parody of some of Jules Verne's work; and all the former interest in the chief characters is destroyed by the announcement (p. 125) that

Tito and Elena were dead before he commenced his career as a physician, and, consequently, the scenes described were impossible even in imagination. In all this we may perhaps trace the influence of Alarcón's early friend, the poet Espronceda, and an unhappy mixture of his Byronism with the more recent influence of Jules Verne. The result can attract by its fantastic strangeness only.

NOTES AND NEWS.

WE learn that Mr. Herbert Spencer's new work, entitled *Justice*, is nearly through the press. It forms the fourth division of his "Principles of Ethics," which he has executed out of its turn as being the most important division. Parts II. and III., completing the first volume, will next be undertaken, and afterwards, if he should succeed in completing these, Parts V. and VI., which, with the part now issued, will make up the second volume.

WE are promised a new version of the life-story of Emma Lady Hamilton, retold by Hilda Gamlin from original materials, which are asserted to disprove much that has hitherto been alleged to her injury. Mr. Alfred Morrison has placed unreservedly at the disposal of the author his unrivalled collection of autograph letters bearing on the subject. There will also be printed numerous letters from Greville, disclosing the actual circumstances under which she was transferred to Sir William Hamilton. Evidence will also be adduced to prove that Lady Hamilton was merely the voluntary guardian of Horatia, and that the celebrated series of "Thomson" letters was not written by Nelson. The book will be illustrated with nearly fifty plates, including portraits, views, and facsimiles of letters; and it will be published, in handsome form and in a limited edition, by Mr. Edward Howell, of Liverpool.

THE second instalment of Miss Garnett's book, *Women of Turkey and their Folklore*, is to appear in a few days. The first volume, it will be remembered, dealt with the Christian women of Turkey. The new one is devoted to their Jewish and Moslem countrywomen. To a description of the social status and family life of the women of Turkey is added an historical account of the Osmanli poetesses. Mr. Stuart Glennie's concluding chapter on Folklore and Historical Origin may be expected to shed a new light on certain much discussed problems relating to the origin of marriage, and more especially of its patriarchal and matriarchal forms.

TWO new volumes in Mr. David Nutt's series of "Waifs and Strays of Celtic Tradition" will be published almost immediately: *Folk and Hero Tales from Argyllshire*, collected and translated by the Rev. James MacDougall, with an introduction by Mr. Alfred Nutt; and *The Fians*, traditions in prose and verse, collected during the last forty years by the Rev. J. G. Campbell, of Tiree.

MESSRS. LONGMAN have in the press, to be published in the autumn, a volume entitled *Games, Ancient and Oriental*, by Mr. Edward Falconer, illustrated with ten photographs and other full-page plates.

MESSRS. MACMILLAN & Co. will shortly publish in their "Golden Treasury Series" a selection of the best modern German ballads, edited by Prof. Buchheim as a companion volume to his *Deutsche Lyrik*, which is now in its seventh edition. The book will contain, besides a critical survey of German ballad literature from Bürger to Paul Heyse, brief annotations giving the sources of the ballads and romances.

MR. HUGH L. CALLENDAR has greatly simplified his system of cursive shorthand, by adapting it to the ordinary spelling method instead

of the phonetic standard which he has hitherto followed. The exposition of the system in its revised form is contained in a pamphlet of thirty-two pages, twelve of which are devoted to specimens for reading practice. It will be published immediately by the Cambridge University Press under the title of *A Manual of Orthographic Cursive Shorthand*.

AMONG new volumes of verse announced by Mr. Elliot Stock for early publication are—*Day Dawn, and Other Poems*, by J. Mellor; and *Descriptive Poems written in England and India*, by E. Templeman.

THE annual dinner of the Society of Authors will be held at the Hôtel Métropole on Thursday, July 16. Lord Monckswell, who introduced the Copyright Amendment Bill into the House of Lords, will take the chair; and it is proposed to make the occasion one of recognition of the passing of the American Act.

IN reply to a question from Mr. Bryce in the House of Commons on Monday last, the Under-Secretary of State for Foreign Affairs stated that "Her Majesty's Government are advised that the law of this country in the matter of copyright is so favourable to aliens that we may expect to satisfy the conditions of the new American law."

SIR CHARLES DILKE has deposited his valuable collection of Keats' relics in the Chelsea Public Library. They consist of books containing holograph poems and notes by Keats, letters by and to him, and other objects of interest connected with the poet. The collection is arranged in a show case, and exhibited in the reference library.

AT the general meeting of the British Economic Association, to be held on Wednesday next, June 24, at 9 Adelphi-terrace, the chair will be taken by Mr. John Morley, in the absence of the president, Mr. Goschen.

AT the monthly meeting of the Browning Society, to be held at University College on Friday next, June 26, at 8 p.m., a paper will be read by Mr. R. G. Moulton, entitled "Balaustion's Adventure" as a Beautiful Misrepresentation of the Original."

DURING the first three days of next week, Messrs. Sotheby will be engaged in selling what they describe as the library of an "eminent" collector. It is, indeed, a very choice collection of those books which bibliophiles most affect, including foreign incunabula, first editions of the classics printed at Rome and Florence, Aldines, and—in particular—the highly valued illustrated works which were produced in France in the last century. Some of the books came from the Beckford, the Syston Park, and other historic libraries.

THE funeral of the late Captain Sir Richard Burton took place on Monday, June 15, at the Church of St. Mary Magdalene, Mortlake. The requiem mass was sung by Monsignor Stanley, of Spanish-place Church, assisted by Fathers White, Regan, and Cafferata. The music was by Cascioli, and was rendered by a special choir of professionals. Father Cox's "In Paradisum" was sung on the removal of the coffin from the church to the cemetery adjoining, the concluding prayers being said at the graveside by Provost Wenham, the priest of the mission. A harmonised "Benedictus" was then sung, during which Lady Burton and several friends laid wreaths of flowers by the side of the coffin. The tomb, which is subscribed for by Sir Richard's countrymen, represents an Arab tent, with a star above and a crucifix over the entrance; the interior is a small chapel, with altar and some oriental lights.

THE Italian papers announce the discovery of a valuable library, hitherto hidden in the monastery of Sant Antonio del Monte, near

Rieti. Signor Villari, minister of education, immediately sent to the spot Prof. Monaci, who reports that the library contains about 500 printed books and 69 MSS. Of the latter the greater number are written on parchment, and date from the tenth to the fifteenth century. They are described as having great palaeographic interest, with fine illuminations in some of them. But it does not appear that they include any classical texts. The subjects mentioned are theological and liturgical, civil and canon law; only a few philosophical and literary treatises.

FORTHCOMING MAGAZINES.

THE July issue of the *Antiquary* will contain an illustrated article by Dr. Munro, F.S.A. Scot., on "Prehistoric Beaver Traps." The same number will also include an article descriptive of the little-known but very valuable private museum of Mr. Mortimer, at Driffild, wherein are stored the fruits of much barrow digging on the Yorkshire Wolds.

THE July number of *Harper's Magazine* will have for frontispiece a portrait of Dr. Oliver Wendell Holmes, with a biographical and critical essay by Mr. G. W. Curtis. There will also be the opening chapters of a new novel by Mr. W. D. Howells, entitled "An Imperative Duty."

IN the series of articles which are appearing in *The Bookworm*, entitled "Bookworms of To-day," by Mr. W. Roberts, the subject of the July number will be Mr. Fred. Burgess, whose collection of Dickensiana is second only to that of Mr. W. Wright, of Paris, and whose dramatic library is one of the most extensive in this country. Mr. Burgess' name will be more familiar to the general public in connexion with a certain troupe of minstrels than as a connoisseur in "first editions" and old play-bills.

Literary Opinion will in future be published by Messrs. Hutchinson & Co. The July number will begin several new features, including a portrait of some distinguished living author, with memoir, also a monthly summary of the ever increasing book production of Greater as well as of Great Britain, with special Australian and Continental letters. A portrait of Mrs. T. Humphry Ward will appear in the July number.

MR. MACKENZIE BELL contributes to the *Rural World* a poem entitled "Two Lives," which is a plea for Mr. Chamberlain's scheme of "Old-Age Pensions."

THE extra summer number of *Cassell's Magazine* will be issued on June 25, under the title of "The Crown of the Year." It will contain a complete novel called "A Matter of Skill," by Miss Beatrice Whitley, illustrated by Mr. Percy Tarrant; and other papers for holiday reading.

THE July part of *Little Folks*, which forms the commencement of a new volume, will contain the opening chapters of two new serial stories: "Four on an Island," by L. T. Meade, and "To School and Away," by H. Atteridge.

WITH the next number of *Ariel* will be issued, as a supplement, on specially fine paper, the first of a series of coloured cartoons by "Cynicus." It will be entitled "Truth."

UNIVERSITY JOTTINGS.

THE Rev. Henry Melville Gwatkin, sometime fellow of St. John's College, has been elected to the Dixie chair of ecclesiastical history at Cambridge, vacant by the transfer of Dr. Creighton to the see of Peterborough. Mr. Gwatkin is best known by his *Studies of*

Arianism, and by a popular volume on the same subject which he contributed to the "Epochs of Church History" series in 1889.

M. TAINÉ and Prof. Weierstrass were unable to be present to receive their honorary degrees at Cambridge on Tuesday.

MR. PETER GILES, of Emmanuel College, has been elected reader in comparative philology at Cambridge, in the place of Dr. Peile, who has resigned that office in view of his approaching vice-chancellorship.

THE general board of studies at Cambridge have approved the name of Mr. T. G. Tucker for the degree of Doctor in Letters. Mr. Tucker—who is, we believe, professor of classics in the University of Melbourne—will be remembered for his critical edition, with translation, of the *Supplies of Aeschylus* (1889).

The following is the text of the speech of the Public Orator (Dr. Merry) on introducing Dr. Wright for the degree of M.A. *honoris causa*, at Oxford:—

"De grammaticis historicisque linguarum ac dialectorum studiis apud nos Oxonienses indies invalescentibus bene augurari licet, quod vir doctissimus Iosephus Wright, philologiae comparativae professor deputatus in hac Academia nuper est electus. Cuius quidem litterarum accuratam cognitionem testantur non solum nostrates, verum etiam eruditissimi in Germania doctores, quorum praelectiones quum diu diligentissime audivisset, in idem ipse studiis summam laudem consecutus est.

"Mibi quidem horum insignium virorum tabellas commendaticias perlegenti persuasissimum est professorem nostrum in omnibus quibus operam impenderit rebus strenuum Britannorum ingenium cum argutiore Teutonum subtilitate coniunxisse, nec minore successu doctrinam aliis impartiri quam sibi ipsi parere consuevisse. Quapropter Academiam de studiis philologicis optime esse meritam censeo, quae tam praecleari viri auxilium sibi adsciverit, nec sine certa quadam confidentia spero hodie vos, Academici, doctum virum vel actiore vinculo vobis esse consociaturos."

THE Rev. Dr. Cunningham, who has just been elected a fellow of Trinity, has resigned the post of university lecturer in history at Cambridge.

IN his presidential address on "The Progress of Geography," at the anniversary meeting of the Royal Geographical Society on Monday last, Sir Mountstuart E. Grant-Duff was happy to be able to report that their efforts to promote geographical education at Oxford were being crowned with success, thanks to the enlightened views now prevailing there, to the powerful assistance of the Warden of Merton and other friends in high place, and to the zeal and high intelligence of Mr. Mackinder, who was rapidly winning not only golden opinions for himself, but an excellent place for his science on the banks of the Isis. Negotiations were now in progress which would, he hoped, result in the establishment of a travelling scholarship at the joint expense of the society and of the University of Oxford. On Tuesday, Convocation at Oxford voted a grant of £50 for four years, to meet a like sum provided by the Geographical Society, for a scholarship to be held by a student engaged in geographical research.

THE *Oxford Magazine* records the acquisition of historical relics by two colleges. The late Dr. Bloxam has bequeathed to the President of Magdalen Addison's shoe-buckles, together with six chairs and a lamp-stand, to be preserved in the president's lodgings; and Mr. Henry Willett, of Brighton—who is not, we believe, himself a university man—has had restored, in order to be returned to Queen's College, a battered effigy of Queen Philippa, which had for long been lying neglected in the neighbouring village of Wolvercote.

THE Lord Chancellor of Ireland, Lord Ashbourne, presided last Wednesday, in the Middle

Temple Hall, at a dinner attended by Irish gentlemen in England who had graduated at Trinity College, Dublin, to commemorate the tercentenary of their University.

THE senate of Durham University have adopted a scheme for two new degrees—that of Bachelor and Doctor in Hygiene. Candidates for the former, who must be already registered medical practitioners, will be required to have spent one year of professional study at the Newcastle-on-Tyne College of Medicine. Candidates for the latter must further have been engaged for two years in practice as medical officers of health.

THE University of Adelaide, South Australia, has been admitted to the privileges of affiliation at Cambridge.

THE annual meeting of the Chelsea centre of the University Extension Society will be held at St. Mark's College on Thursday next, June 25, at 8.30 p.m., with Lord Monkswell in the chair. The certificates will be presented to students by the Marchioness of Ripon; and a lecture on "India," illustrated with lantern slides, will be delivered by Mr. C. L. Tupper.

WE may mention here the article on "Oxford," which has been contributed to the new edition of *Chambers's Encyclopaedia* (Vol. VIII.) by the Rev. Andrew Clark. It covers sixteen closely printed columns, and may be called exhaustive—like of the topography, the history, and the educational system. This last is almost entirely ignored in the corresponding article in the *Encyclopaedia Britannica*, which is also much shorter. The only omission we have noticed is any reference to the extinction of at least two historic Halls in recent years. But Mr. Clark has not only written a condensed guide-book to the town and the university, he has also found space to include not a little criticism. After giving a table of the honours lists for 1890, in which the several branches of science are classified, he adds:

"A comparison of the above table with the list of professors, lecturers, and demonstrators yields the ridiculous result that, to produce 26 candidates graduating in honours in science, the university employs a staff of 27 teachers, and that these require the assistance of several college lecturers."

And again, when enumerating the features which distinguish Oxford from other universities, he says:

"The Oxford course is entirely out of touch with the professional education of the country. The Oxford undergraduate, entering the university at 19 or 20, finds himself at 23 or 24, after the expenditure of £800 or £1000, and the formation of idle habits and expensive tastes, with his whole life to begin afresh."

Some severe but not unjust comments are likewise passed upon "the excessive luxury and idleness" of the students. It is curious, too, for one who remembers the reforming enthusiasm of twenty years ago, to find the old system of prize fellowships described as the "best feature" of Oxford.

ORIGINAL VERSE.

THE CHARM OF THE RUE.

WHY do you come to disturb me?

I laid you away to rest,
With red rose-leaves for your pillow,
And rosemary over your breast.

There was lavender all around you,
I knew that your grave was deep;
There were king-cups growing above you,
And yet you have stirr'd in your sleep.

I promised that you should have flowers;
And I did not forget the rue;
But sometimes I think you forgot, dear,
All the old-world spells that I knew.

You said that I must not remember,
But bury you out of my sight;
I might strew the red rose-leaves upon you,
And then must forget you quite.

But I knew you would one day waken,
If only the rue was there;
That the past it would all come back, dear,
Some day when the skies were fair.

You know that you bade me forget, dear,
All the love that you told long ago;
To bury it deep, nor regret you,
It had passed with the last year's snow.

But for years I hoped you would waken,
For I knew that the rue it was there;
But I thought that the charm was broken,
No answer there came to my prayer.

And now you have slept so soundly,
'Mid roses, rosemary, and rue,
That I have had time to remember
It was I, not you, that were true.

But the charm it has worked, and you waken;
The spell of the rue holds you fast;
The grave has no power to keep you,
Your love it is mine at last.

And, dear, you should not reproach me,
Remember that I was true;
Red roses and rosemary wither,
You took no heed of the rue.

But yet for the sake of the past, dear,
And the days e'er you proved untrue,
I would I had left you to sleep, dear,
With never the charm of the rue.

FLORENCE PEACOCK.

OBITUARY.

JOHN BOXWELL.

JOHN BOXWELL, B.C.S., Commissioner of Dacca, one of the Indian civilians who, like Colebrooke, were equally distinguished as administrators and as scholars, died last month, of cholera, at the seat of his commissionership. The following order by the Lieut.-Governor of Bengal appears in the *Calcutta Gazette* of May 20, 1891, and records the opinion of the local government under which Mr. Boxwell served:

"The 18th May, 1891.—The Lieutenant-Governor has heard with deep regret of the loss which the Government and the public have sustained in the sudden death of Mr. John Boxwell, C.S., Commissioner of Dacca, and formerly Commissioner of Patna. An accomplished scholar of wide and varied culture, his large sympathies and elevated character endeared him to all with whom he came into contact during his long service in Bengal. Sir Charles Elliott wishes to express his personal sympathy with the general sorrow which will be felt at the death of one who was not less loved in his private life than esteemed as a public officer."

It is hardly necessary to add that such a man received none of the honours which the Government of India has scattered so profusely during the last ten years.

Mr. Boxwell is known to the readers of the *ACADEMY* and to the members of the Philological Society as the author of a remarkable Latin version of *Rigveda* x. 108 in the metre of the original (the *ACADEMY* for November 20, 1886, p. 245), a paper on the place of Sanskrit in the development of Aryan speech in India (*ACADEMY*, February 12, 1887, pp. 116, 117), and a report on the language of the Santals (whom he ruled as Commissioner for some years), which has appeared in the *Proceedings* of the Philological Society. He also contributed to the *Journal* of the Asiatic Society, Calcutta. His gift for language was sedulously cultivated; thus during one of his furloughs he attended Prof. Brugmann's lectures and mastered the methods of the modern philology.

In his honesty, energy, and charm of manner Mr. Boxwell resembled his countryman, Lord Mayo. Like Lord Mayo, too, he was a good

rider, a keen sportsman, and, physically, a veritable *ἀνὰς ἀνδρῶν*. He leaves a widow, five children, and many mournful friends.

W. S.

MAGAZINES AND REVIEWS.

THE ornament of the June *Livre Moderne* (the last number of the third volume of that ingenious publication) is a full-page lithograph, or rather aquatint etching, after no less a person than the mighty and naughty Félicien Rops, as much in his peculiar style as could be ventured on in a publication intended for general reading. A sober bibliophile sits in an armchair studying a folio; but on the back of that armchair and comfortably supporting herself also on the bibliophile's neck and shoulders is a gigantic female figure with as little clothes on as Mrs. Midshipman Easy had when Mr. Midshipman Easy first saw her, and probably less. She is masterly enough, this *succuba insidens*, and considerably more decent than some saints of our English Academicians' creating. The letterpress contains a bundle of unpublished letters (we hope, by-the-way, that this fashion will not make its way into England), M. Gausseron's usual *compte-rendu* of recent books, and the index for the half-year.

WE have received the first number of the *Revue des Bibliothèques* (Paris: Bouillon), which is edited by M. Emile Chatelain. Its object is not to compete with the many bibliographical reviews that are already published in France, but to supply to library officials the means of making their stores better known to "the studious public." Consistently with this conception, the three first articles have to do—not with library appliances, nor even with books—but with MSS. M. H. Omont prints, from the British Museum, the catalogue of the MSS. of the Benedictine abbey of Lobbes, near Liège, drawn up in the year 1049; M. Chatelain himself gives an account of the library of the Collège du Trésorier, at Paris, tracing all the MSS. from it that are now known to exist; and he also identifies a new leaf of a fragmentary MS. of Virgil in the Bibliothèque Nationale, which he has already described in the *Mélanges Renier*. The reviews likewise are almost entirely concerned with catalogues of MSS. There is, however, one article which our librarians will be interested to note: an appeal, signed by M. Ch. Mortet, of the Bibliothèque Sainte-Genève, for the establishment of an association of French librarians, after the pattern of those in America, the United Kingdom, and Germany.

THE HONORARY DEGREES AT CAMBRIDGE.

THE following are the speeches delivered by the Public Orator, Dr. Sandys, in presenting to the vice-chancellor the several distinguished persons on whom honorary degrees were conferred at Cambridge on June 16:

LORD WALSHINGHAM.

"Multum in summo Seneschallo nostro nuper amissimus; qui duodetriginta annos amplissimo illo functus officio, aureo numismate carmini heroico Latino per annos complures donato, et insignem litterarum humaniorum amorem et eximiam erga Academiam benevolentiam testabatur. Carmen autem audietis hodie praemio illius ornatum, carmen Timoleontis in laudem conscriptum, qui olim Crimisi (ut meministis) ad ripam progressus militibus suis omne tristi attonitis egregie ostendit apii coronam non mortuorum modo sepulcris sed etiam ante omnia victorum frontibus esse idoneam. Ergo Seneschalli a nobis abrepti sepulcro corona nostra quantalacumque non sine reverentia imposita, hodie successorem eius illustrem, certaminum complurium victorem, libenter coronamus. Olim Etonae, postea Cantabrigiae, in ludo campestri spectandus, saepenumero erat

(ut Graece dicam) *ἐὶς τῶν ἑνδεκα*. Suo igitur in foro iuventuti Academiae iudex nullus erit benignior, nullus gratiosior. Idem, avium ferarum venator acerrimus, quot in campis quantas strages edidit. Scientiarum amore instinctus, quot terras longinquas obivit. Etiam papilionum genera minutissima, microlepidoptera nominata, curiositate subtilissima perscrutatus est, rerum naturam in minimis quoque maximam esse arbitratus. Musea vero nostra rerum naturae illustrandae dedicata, quot et quantis muneribus ornavit. Nuper autem, cum id agebatur ut Academiae inter studia etiam agri culturae locus tribueretur, Academiae consiliis quanta cum dignitate, quanta cum comitate interfuit. Ergo scientia illa, senectutis inter voluptates a Tulio laudata, patriae totius ad communem fructum, etiam iuventutis nostrae inter studia fortasse aliquando numerabitur. Qua de re ut Tullii verbis utar, 'possum persequi permulta oblectamenta rerum rusticarum, sed ea ipsa quae dixi sentio fuisse longiora.'"

THE MARQUIS OF DUFFERIN AND AVA.

"Titulo nostro primum omnium hodie ornatus virum titulis quam plurimis aliunde decoratum, qui (ne minora commemorem) orbis terrarum in regionibus inter sese remotissimis, inter omnium approbationem Reginae ipsius vicarius exstitit. Quid referam sex annos in provincia Canadensi feliciter exactos, ubi (ut poetae locum ab ipso quondam non sine lepore laudatum usurpem)

Hyperionis instar

Solis in occidui solio flammante sedebat;

ubi 'occidentis usque ad ultimum sinum' inter omnium plausus velut triumphans ibat; ubi in coloniis illis fidelissimis Regiam erga ipsam amorem indies flagrantem incendebat? Quid annos quattuor dicam imperio nostro inter Indos non modo prudenter conservando sed etiam fortiter prorogando dedicatos? Etenim in orientem versus solem regionem ipsa Britannia tribus partibus maiorem imperio nostro addidit, novo cognomine Burmanicus appellari meritis. Idem in legationibus obeundis quam exercitatus, quam praeclare versatus. Olim in Syria Christianorum sanguinis vindex; postea velut uno tenore Petropolis a pruinis Bosphori atque adeo Nili ad soles transit, quolibet sub caelo ubique felix, etiam Italiae in luce aliquando non minus quam antea illustris futurus. Legati sane inter virtutes taciturnitas quaedam non immerito numeratur, quae in hoc certe viro cum admirabili consentanea est eloquentia. Oratoris igitur eloquentissimi, comoediarum scriptoris lepidissimi pronepos, neque una in tellure neque una in lingua dedit insignia eloquentiae documenta. Olim etiam in ultima Thule Latine locutus, postea semel saltem Graecam inter Canadenses, Persicam inter Indos, Gallicam coram Galliae comoedis praestantissimis habuit orationem. Patrio autem in sermone quam promptus, quam peritus, quam perfectus dicendi artifex. Nuper vitam ante actam memoria remensus, etiam iuventuti Caledonicae, prudentissimis mortalium, Mentor fuit. Neque vero verbis dicendis magis quam rebus gerendis studuit, sed ubique terrarum trans lata maria gloriae Britannicae velut imaginem ante oculos habuit, nihil antiquius arbitratus quam Britanniae famam veterem factis extendere, nihil pulchrius quam patriae prodesset."

SIR ALFRED LYALL.

"In imperii nostri Indici quasi corpore non satis est quod caput egregium gubernat omnia; etiam brachiorum, pectoris, ceterorum membrorum, opus est auxilio. Viri autem huiusce prudentia et sapientia imperio nostro longinquo diu profuerunt. Ibi primum domesticis, deinde externis rebus administrandis praepositus, Indiae septentrionalis provinciae mediae maxima cum laude erat praefectus. Quod si illa demum beata est civitas, in qua aut philosophi regnant aut reges philosophantur, quam fortunata erat illa imperii nostri provincia ubi eodem in rectore et philosophi et proconsulis partes erant feliciter consociatae. Originum antiquarum in studiis eruditus versatus, idem nostri saeculi in negotiis agendis erat indefessus. Nuper, magno laborum spatio decurso, patriae redditus, consilio Indico summa cum dignitate adscriptus est. Interim ne subscivi quidem temporis otium perire passus, quanquam lyram ipsam non neglexit, sermonis pedestris Musam severiorem summo cum fructu coluit. In

versibus quidem eius hominum vita qualis inter Indos philosophanti appareat, patet quasi votiva in tabella non minus fideliter descripta quam ipsius imago quae, a pictore eximio nuper depicta, principum Indicorum in eum benevolentiam in perpetuum testabatur. Ceteris autem in scriptis quam praeclare ostendit, et in provinciis domi administrandis et in rebus foras gerendis, inter nostrum imperium Indicum et Romanorum imperium antiquum quanta similitudo intercedat. Idem quam erudite, quam luculenter, etiam de Indiae religionibus disputat. Ceterum tanto de argumento plura hodie dicere non nostrum est: crastino die in hoc ipso loco ipsum audietis."

SIR ARCHIBALD GEIKIE.

"Salutamus deinceps virum et scientiarum et litterarum laude illustrem, in Academia Edinensi quondam geologiae professorem, Britanniae et Hiberniae explorationi geologiae praepositum, societatis Regiae socium, societatis geologiae praesidem, societatis denique Britannicae scientiarum terminis proregandis praesidem designatum. Geologiae et geographiae studiosorum in manibus sunt scripta eius plurima, scientiis illis aut docendis aut illustrandis destinata. Etiam aliis loquuntur libri eius elegantissime conscripti, quorum in uno Caledoniae montes vallesque per immensam saeculorum seriem causis cotidianis minutatim excelsas fuisse demonstrat; in altero vitam et res gestas geologi magni, quem Siluriae regem nominaverim, ea quae par est dignitate describit. Viri talis laboribus non modo geologiae fines latius indies propagantur, sed etiam populo universo studia illa praeclara commendantur."

DR. W. H. FLOWER.

"Quod e sapientibus septem unus dixisse fertur, ἀρχὴ ἑρῶσα δέσσει, de hoc certe viro, per honorum cursum satis longum probato, verum esse constat. Regio Chirurgorum in Collegio, primum museo conservando praepositus, deinde physiologiam et comparativam quae dicitur anatomiam professus, deinceps Musei Britannici aedificio novo rerum naturae studiis dedicato praefectus est. Idem societati et zoologicae, et anthropologicae, et Britannicae, maxima cum laude praefuit. In museis autem ordinandis quam perspicax; in scientiarum studiis populo toti commendandis quam disertus; hominum in diversis generibus capitis mensura inter sese distinguendis quam subtilis; maris denique in monstris immensis describendis quam minutus. Ergo, velut alter Neptunus, intra regni sui fines etiam 'immania cete' suo sibi iure vindicat; idem, anthropologiae quoque in studiis versatus, ne barbaras quidem gentes contempsit, sed, velut alter Chremes, homo est; humani nil a se alienum putat."

M. ELIAS METSCHNIKOFF.

"Sequitur deinceps vir, qui scientiarum in provinciis duabus, et in zoologia et in bacteriologia quae dicitur, famam insignem est adeptus. Primum Ponti Euxini in litore septentrionali zoologiam professus, multa de morphologia animalium, quae invertebrata nominantur, accuratissime diseruit. Deinde Parisiis rerum naturae investigatori celeberrimo adiutor datus, eis potissimum causis perscrutandis operam dedit, per quas genere ab humano morborum impetus hostiles possent propulsari. Nam, velut hominum in mentibus virtutes et vitia inter sese confligunt, non aliter animantium in corporibus contra pestium exercitus copiae quaedam sanitatis et salutis ministras concitare perhibentur. Mentis quidem certamen olim in carmine heroico, Psychomachia nominato, Prudentius narravit. Inter eos autem qui corporis certamen experimentis exquisitis nuper explicaverunt, locum insignem sibi vindicat vir quidam summa morum modestia praeditus, qui, velut vates sacer, proelium illud sibi sumpsit celebrandum, in quo tot cellulae vagantes, quasi milites procursantes, morborum semina maligna corripunt, correpta comprimunt, compressa extinguunt. Talium virorum auxilio febrium cohortes paulatim profligantur, et generis humani saluti novum indies affertur incrementum."

MR. W. E. H. LECKY.

"Etiam Musae historicae cultorem illustrem, Academiae celeberrimae Dubliniensis alumnus, hodie salutamus. Diu legentium in manibus fuerunt opera illa magna stilo lucido conscripta et

Europae in historia tractanda occupata, quorum in uno de vi rationis in hominum opinionibus commutandis disputat; in altero de saeculi cuiusque moribus inter Augusti et Caroli Magni aetates disserit. Opere in utroque diu agnovimus scriptorem et doctrina varia et veritatis amore insignem. Hodie vero eundem titulo nostro idcirco decoramus quod, non iam Europae totius sed patriae potius historiam aggressus, saeculi prioris rebus gestis enarratis, opus ingens ad finem feliciter perduxit. Quot Thucydides libros bello Peloponnesiaco narrando dedicavit, totidem volumina magna, non minorem veritatis amorem testantia, saeculi unius rebus gestis conscribendis consecravimus. Opere in toto libenter admiramur scriptorem veracem, sine ullo partium studio fidelem, rem unamquamque curiositate minuta prosequentem. Hiberniae vero, patriae eius natalis, annales nemo adhuc minutius, nemo accuratius exploravit; quod patriae totius, his praesertim temporibus, quantum intersit, quis est quin statim agnoscat? Qui quondam patriae natalis duces ingenue admirabatur, nunc certe patriae universae commoda ante omnia putat esse praeposenda. Qua de re audite paulisper Tullium ipsum in libro de Legibus incripto disserentem. "Omnibus municipibus duas esse censeo patrias, unam naturae, alteram civitatis, sed necesse est caritate eam praestare quae... universae civitatis est, pro qua mori et cui nos totos dedere et in qua nostra omnia ponere et quasi consecrare debemus. Dulcis autem non multo secus est illa quae genuit quam illa quae excipit. Itaque hanc meam esse patriam prorsus nunquam negabo, dum sit illa maior, haec in ea contineatur." (De Legibus, II. 2 § 5.)

HERR ANTONIN DVORÁK.

"Oratoribus antiquis in peroratione praesertim animi motus varios aut excitare aut sedare licebat: artis musicae magistris idem facere ubique licet. Ergo nos quoque, statim peroraturi, virum libenter laudemus in animi affectibus inter sese diversissimis arte musica exprimentis solertissimum. Olim Bohemiae in rure remoto in lucem editus, et per ardua, per adversa, in altiora evectus, patriae famam suo illustravit ingenio, patriae in arte musica quicquid proprium esset fideliter interpretatus. Testantur cantus eius vocibus duabus accommodati, Moraviae Musas ipsas spirare visi; testantur choreae Slavonicae, quae fautoris et adiutoris eius magni chorem Hungaricas aemulantur; testantur symphoniae, partim elegorum modis flebilibus contristatae, partim fidium furore tremendo agitatae; testatur denique, velut Lemurum e regno egressa, formidulosa sponsae per tenebras abreptae fabula. Idem arte quali etiam alienigenarum musicam aut aliquatenus imitando aut in melius commutando expressit, sive tribuum errantium cantus tristes effingit, sive Italorum carmina sacra misericordiam moventia operis magni argumentum sibi sumit. Qua de re non aliorum egetis testimonio; vos de matre dolorosa, iuxta crucem lacrimosa, carmen hesterno die egregie recitatum audivistis."

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CORRESPONDENCE.

DISCOVERY OF A FRAGMENT OF "THE SHEPHERD OF HERMAS."

Trinity College, Dublin: June 15, 1891.

It will interest readers of the ACADEMY who study palaeography to know that we have identified the text reproduced by Wilcken in the third of his recent *Tafeln zur älteren griechischen Palaeographie*. He entitles it "Bruchstück einer unbekannten (?) Christlich-theologischen Schrift," and gives the decipherment of a few lines.

Mr. Bernard, my colleague who recently identified the fragments of Cyril in the Petrie papyri, read it with me yesterday; and he brings me the news that he has found the text in the Second Similitude of *The Shepherd of Hermas*. The fragments of the next column visible in the right are from the Fourth Similitude.

The text is on papyrus, not in book shape, but in parallel columns. The handwriting may be as old as any extant of the *Shepherd*. In any case it gives quite a new interest to the fragment to have its author and context determined. The passage has some variations from the text published by Harnack. Whether they are important or not remains to be seen. Mr. Bernard is preparing a critical notice.

J. P. MAHAFFY.

MR. ISAAC TAYLOR ON SICILIAN HISTORY.

Wells, Somerset: June 15, 1891.

The ACADEMY is one of the few places where one answers one's critics. But I do not think that I should have answered Mr. Isaac Taylor's two articles on my History of Sicily, if he had only kept to generalities, and had not in some cases ventured to meddle with facts.

It is perfectly natural that Mr. Taylor and I should look at the history of the world from different points of view. I am φιλόλογος τῆς φύσεως; I am also φιλόλογος, or rather what Lord Strangford used to call φιλορωμῆος. Mr. Taylor is clearly φιλοβαρβάρων; he seems also to have taken the famous oath καὶ τῷ δῆμῳ κακόνους ἔσθαι. About such things it is no use crying. He certainly will not convince me, and I have still less hope of convincing him. I will only tell

him that he is wrong as a matter of fact when he says, "Mr. Freeman constantly allows his views on the Eastern Question to colour his narrative." By "the Eastern Question" Mr. Taylor most likely means some matter of our own day, say the betrayal of Joannina, or the present state of Armenia. It is possible that my views of those events may be coloured by the belief that I learned, from the opening chapters of Herodotus, a much older and wider Eastern Question. In any case that is the order of thought, and not the other.

Mr. Taylor complains that I use the words "tyrant" and "barbarian" in their Greek sense. Writing on a scientific subject, I do use scientific terms in their scientific sense. Mr. Taylor can use them in any penny-a-liner's sense that he pleases. He may, if he likes, say that Gelón "received an ovation" on his return to Syracuse. I shall keep the word for Marcellus. He may say that the army of Himilkón was "decimated" in the marshes by Syracuse. I shall not say so unless Mr. Taylor can show me the exact figures. It is, in Mr. Taylor's view, "pedantic and invidious" to use the word "barbarian" systematically as the term to designate a highly civilised people. I could judge better of the charge if the word "barbarian" were found in vol. i. p. 271 of my book, to which Mr. Taylor refers. I had thought that I had drawn a not unkind picture of Gelón; but Mr. Taylor is dissatisfied with my treatment of all tyrants. To tyrants, according to Mr. Taylor, was owing "the crushing defeat of Carthage at Himera which gave the Greeks the dominion of the island." I have had my say about Himera, at which I think Gelón would not be displeased; but it is from Mr. Taylor that I hear for the first time that the battle "gave the Greeks the dominion of the island." I will not dispute with him about democracy, a word which he oddly thinks synonymous with "mob-rule." I shall some day get, and I hope he will too, to the great definition of δημοκρατία, given by Athenagoras. I will only say that Mr. Taylor objects to my "historical parallels" as "frequently misleading and always inexact." I could have told Mr. Taylor beforehand that all historical parallels are "inexact." No event can exactly reproduce any earlier event, if only because the earlier event has gone before it. But, when used with this caution, it does not follow that all historical parallels are "misleading." But when Mr. Taylor goes on to draw his own historical parallels between what he is pleased to call the "lynching of Tyndarion" at Syracuse, and the late "lynching" of Italians at New Orleans, I venture to think that Mr. Taylor's narrative is a little "coloured" by his "views" of recent events—in short, that his parallel is not only "inexact," which it cannot help being, but even altogether "misleading."

About skulls I will not dispute one word with Mr. Taylor. I do not think the time for so doing has come. My grandchildren and Mr. Taylor's may perhaps dispute about them to some profit; I do not think that we can ourselves. Meanwhile, Mr. Taylor is well employed in getting together all the facts that he can find about skulls; but he will be wiser if he keeps himself from forming theories.

It is comforting to be told that I am less "immeshed in entangling details" than I was in the earlier volumes of the *Norman Conquest*. It is comforting, because, though I do not exactly know what "immeshed" means, it sounds as if it meant something unpleasant. But it seems that, in the *History of Sicily*, as "compared with the earlier volumes of the *Norman Conquest*," I escape being "immeshed in entangling details" by "judiciously reserving them for appendices of ample bulk." In the first volume of the *Norman Conquest* there are seventy-one appendices, some of them of "ample

bulk," most of them dealing with "details" which were possibly "entangling." In the first volume of the *History of Sicily* the appendices have shrunk to twenty-one.

But Mr. Taylor goes on to say that I am "more at home with the topographic and literary evidence than with certain subsidiary sources of information, which he had no occasion to use in his previous works." When I have to "deal with numismatics, epigraphy, and prehistoric archaeology, or with any of the physical sciences, such as geology, or anthropology, his touch is rather that of an amateur than that of a master." I keep aloof the -ologies, but what can Mr. Taylor mean by saying that I had "no occasion to use numismatics in my previous works"? Not even in Sicily itself is the evidence of coins of more importance than it is in the history of the Achaian League. In dealing with the history of that League I once did a good deal in the numismatic way in fellowship with the present Lord De Tabley. I say in fellowship, because I believe that the result could not have been got at either by me or by Lord De Tabley alone. And "immeshed" among the "entangling details" of an appendix to the first volume of the *Norman Conquest* Mr. Taylor will find something about the coinage of Harold, which I had great occasion to use in that volume. I cannot, I may explain to Mr. Taylor, conceive of any time in European history where there is not some "occasion" to "use" numismatics, though there is much more occasion in some times than in others. Still, if the word "amateur" means that I have not gone so deeply into numismatics as I have into some other things, I do not refuse the name. For I do not profess to be a special expert in numismatics. There are those who care for a coin in itself; I care only for it so far as it proves something. And I do not venture to talk about Sicilian coins without consulting Mr. Arthur Evans. But by his help, I think, I have made them prove a thing or two, and I hope, as I go on, to make them prove a thing or two more. As for "epigraphy," that means inscriptions, and that means documents written on a certain material. I think that I have said something about all of the very few that come within my period, and in Note xxxii. in the Appendix to the second volume, I fancy I got fairly "immeshed" in some "entangling details." Happily Mr. Hicks was good enough to keep the amateur right as to purely technical points. The -ologies I give up to Mr. Taylor. I had no notion that I had presumed to touch them even as an amateur. Only I must claim geology in any case, and ethnology, in the sense that the word bore when I was young, as something higher than "physical sciences."

Of numismatics I presume Mr. Taylor is a "master." The amateur mind was therefore a little startled at his very positive saying that the Elymians "used the Phoenician alphabet, as is shown by the fact that the early coins of Segesta, the chief Elymian city, are in the Phoenician character." Had we all, one asked, been utterly wrong in believing for so many years that no coin of Segesta ever bore a Phoenician legend? The amateur thought well to strengthen himself by the masters, Head and Poole, against the other master, Mr. Taylor. Not one Phoenician coin of Segesta does either of them know. The only guess that I can make is that Mr. Taylor took the mysterious ΕΙΒ, or whatever it is, for Phoenician. And it must have been in a very amateur way that Mr. Taylor read the opening chapters of the sixth book of Thucydides when he can give us a summary of them that "the Phoenician Eryx is reputed to have been originally an Elymian city."

I must not be thought to accept every charge of Mr. Taylor's which I do not answer. I have

too much thought for your space. But I must pick out one or two cases. I will not argue with Mr. Taylor about the Sikels. He seems to think—for I do not above half understand him—that the notion of their Italian origin is some private fancy of my own, founded on the single word *Gela*, instead of being, as it is, the general belief of scholars, founded on the general consent of the ancient writers. That belief I largely illustrated, and tried to bring it into its full prominence; but I did not treat it as a point open to controversy. The point fairly open to controversy, and which I treat as such, is the relation between Sikans and Sikels. For the whole evidence for the Italian origin of the Sikels, evidence founded on a much wider examination of language than Mr. Taylor thinks, I must refer to Appendix IV. of my first volume. But one saying of Mr. Taylor's I must quote:

"Mr. Freeman, with his usual candour, notes that he has come across a river *Gela*, in Caria, nearly opposite Rhodes, whence came the founders of the Sicilian colony of Gela. This fact at once disposes of the argument that the name of the Sicilian Gela is necessarily Latin."

I do not see the remarkable "candour" shown in bringing in every piece of information. The compliment is like another, when Mr. Taylor says that I am "far too honest to garble my authorities." I do not know what may be the standard among Mr. Taylor's barbarian acquaintance; in the Hellenic and Teutonic fellowship to which I am used we do not praise one another for not "garbling" our authorities, because it does not come into our heads that any of us could "garble" them. But to come back to Gela. If Mr. Taylor will look to p. xxxiv. of my first volume, he will see that neither I nor anybody else ever "noted" anything about "a river Gela" in Caria. The passage in Stephen of Byzantium to which I refer—it would almost seem as if Mr. Taylor had not referred to it—stands thus:—

Σουάγελα, πάλιν Καρίας, ἐνθα ὁ τάφος ἦν τοῦ Καρδίου, ὡς δηλοῖ καὶ τοῦνομα· καλοῦσι γὰρ οἱ Κάρες σοῖαν τὸν τάφον, γέλον δὲ τὴν βασιλίαν.

Mr. Taylor seems to fancy that the connexion between *Gela* and *gelu* is a guess of mine. It comes from Stephen's article *Γέλα*, where he says that the river Gelas was so called, ὅτι πολλὰν πύχυνον γένει· ταύτην γὰρ τῇ Ὀπικῶν φωνῇ καὶ τῶν Σικελῶν γέλον λέγεσθαι. In other words, Stephen's authority held that the Sikels called the river by a name which, in their Italian (Opican and Sikel) tongue, expressed its coldness. Mr. Taylor must think that the colonists, somewhat unaccountably, called the river by the Karian name for a king. *Utri creditis?*

But one is yet further startled when in his second article Mr. Taylor tells us that "the grandson of Hamilcar"—that is, Hannibal the destroyer of Himera—was "welcomed by the Greeks as their deliverer from the most odious of Syracusan tyrants." Now we know the story only from Diodorus. In his narrative, Hannibal, ὁ μισθάνων, the ruthless destroyer of Greek cities, has not a single Greek ally; he has some Greek mercenaries, who are melted to pity at his treatment of their countrymen. And all that Hannibal did was done at a time when there was no tyrant anywhere in Sicily. Where did Mr. Taylor find his story? If he had found a Carthaginian account unknown to Diodorus, he would surely be so well pleased with the find that he would have told us. Anyhow, when a man who takes on himself to correct and rebuke others makes such an astounding statement as this, we have a right to ask for chapter and verse; and I do ask Mr. Taylor for them.

It is the same to the end. It seems to Mr. Taylor that at one stage the "Eternal Strife" got somewhat mixed." I suppose that remark is

clever. But Mr. Taylor's ideas have certainly got "somewhat mixed" in his highly picturesque scene of a Roger in "mitre and dalmatic," and surrounded by Moslem doctors and "odaliques." As the Bishop of Oxford says of the Hughs, "How many Rogers go to make up his personality?" I think I see a certain "mixing" of Roger the Count and Roger the King; and I am not sure that I do not see touches both of William the Bad and even of William the Good, as he is not quite fairly reported by Ibn Djobeir. On the whole, it would perhaps be wiser in Mr. Taylor to put off reviewing the facts that are to come in my future volumes till he has the volumes themselves to review.

To end kindly, I have to thank Mr. Taylor for some very pleasant generalities, though I do not feel at all so sure as he does that I shall "never write a better book" than the *History of Sicily*; and I thank him for speaking of me throughout by a rational description, and not thrusting any ugly and meaningless handle on to my name. I do not doubt that I shall win somewhat of Mr. Taylor's favour by, in return, forbearing to misuse his name in the like sort, as I have known some do.

EDWARD A. FREEMAN.

ON THE ETYMOLOGY OF "LETUM."

London: June 13, 1891.

Since the old spelling (*lētum*) and the old connexion with *λήθη* have been given up, no one, I think, save Vaníček and Fick, has attempted to trace the Latin *lētum* to its source. Vaníček compares *lētum* with *λοιμός*, and its cognate *de-lēre* with the Skr. *vi-ṛi*, "verschwinden"; but there is no sure instance of Lat. *ē* = Gr. *oi*, or Skr. *ṛi*. Fick (*Wörterb. des indogerm. Sprachen*, fourth edit., i. 538, s.v. 2 *leya-*) would bring *lētum* from a ground-form *leito-*, cognate with Skr. *liyate*, "verschwinden"; but the difficulty of treating a Latin *ē* as *= eie* seems insuperable, and most of the words which he quotes as cognate (*λειρός*, *λοῖσθος*, Lith. *leilas*, &c.) differ too greatly in meaning from *lētum* to be connected with it.

I venture to think that *lētum* is an example of the well-known change in Latin of *d* to *l*. *Lētum*, I suggest, comes from **dēto-m*, just as *lacrima*, *lautia*, *levir*, *limpidus*, *lingua*, come from *dacruma*, *dautia*, *dēvir* (*δαήρ*, *devar-*), *dūmpidus*, *dīngua*.

This **dēto-m* is not only cognate with Lat. *dē-leo*, from **dē-dēo*, but with the Vedic *√dā*, "abmāhen, abschneiden," whence *dātṛ*, "reaper, mower," *dātṛa*, "sickle, sithe," where the *ā* represents an Indo-European *ē*, as it does in *dhāna*, *prāta*, *nās-*, *rāj*, *vāti*. Longfellow's conception of Death as a reaper thus seems to be primeval.

Our **dēto-m* is also cognate with the Old-Irish *dith*, "destruction," where the long *i* represents an Indo-European *ē*, as in the following instances:

crin, "dry, parched, withered," from **krēno-s*, Skr. *√cṛā*, "to cook."

dīnu, "lamb," *dith*, "suxit"; Gr. *θηλέ*, Lat. *fēlare*.

fir, "true"; Lat. *vērus*, O.H.G. *wār*.

linaim, "I fill"; Lat. *plēnus*, *ex-plēnunt* (Festus), Gr. *πλήθω*.

mī, gen. *mīs*, "month"; Gr. *μήρ*, Lat. *mēnsis*, *ro-mūlar*, "judic-vi"; Goth. *mētum* (plur. perf.).

mīl, "beast"; Gr. *μήλορ*, Arcad. *πολυ-μήλοι*.

mīr, "morsel," from **mēsren*, Gr. *μυρός* (from *μυρο-σ*), Skr. *māms*, "flesh."

rī, gen. *rīg*, "king"; Lat. *rēx*, *rēgis*.

sīd, "peace"; Lat. *sēdo*.

sīl, "seed"; Lat. *sē-men*, O.H.G. *sāmo*.

sīr, "long"; Lat. *sērus*.

tīr, "land"; Osc. *teerim*.

To these instances (most of which have been already collected by Osthoff, *Zur Geschichte des Perfects*, pp. 10, 602) we may, perhaps, add *i-*, the reduplication-syllable of the *s*-future of *origim*, "caedo, occido": e.g., *i-[u]rr* (gl. occideris), *ML*. 77^a 10; *i-arth-und* (nos occidet), *LU*. 108^a; *i-uras* (qui occidet), *LU*. 87^b 37; *i-irad* (occideret), Book of Armagh 180; *i-urthar* (occidetur), *LU*. 88^a 5; *friss-i-urr* (gl. aversabor), *ML*. 37^c 12; *fritamm-i-or-sa* (gl. me adficiet), *ML*. 32^d 27. Here *i-* from *ē-* seems comparable with the *η* of the Homeric *δη-δέχαται*, *η-αικνύει* (for which the editors give us *δειδέχαται*, *ειοικνύει*), the *ā* of the Vedic *ā-sāha*, &c.

WHITLEY STOKES.

GENERAL AVITABILE.

Gainsborough: June 15, 1891.

This Italian (as I have heard from one of his numerous heirs) was originally a non-commissioned officer in the Neapolitan army who deserted and fled to India. There he entered the Sikh service, and his former experience of the military career enabled him to train and drill the natives more or less in European fashion. His astute and energetic character caused him to rise very high in the confidence of Ranjit Singh, who loaded him with wealth and honours. Thus influentially placed, he is said to have sold state secrets to the English. Some twenty years ago his surviving relatives used to exhibit with pride the empty case which once held the sword of honour presented to the General by the Honourable East India Company. Having by cautious degrees exchanged beforehand his gold and non-portable treasures for bills drawn upon the English, he one night mounted a fleet white horse and crossed the border into a safe refuge. A medallion representing his flight is placed on the middle of the floor of one of the rooms in the Villa Belvedere at Castellammare, overlooking the Bay of Naples.

Besides this villa, General Avitabile, by means of his vast wealth, built another near the coast, just visible from the sea, on an eminence not far distant from Amalfi. It is of immense size and construction. In his extreme old age, the story runs that he induced the parents of a young girl to dispose of her to him in marriage, although she was already betrothed to a young lover of her own humble station. Soon wearying of her burdensome grandeur, the youthful wife is traditionally accused of having hastened the end of her husband by poison. Whether she did so or not, popular superstition attributed the aged general's death to that cause; and his ghost is still said to haunt the house of Castellammare, now transformed into a pension for strangers.

WILLIAM MERCER.

THE ORIENTAL CONGRESS.

Louvain: June 16, 1891.

Allow me to state, although it is of little importance, that I have nothing more to do with the Oriental Congress of the present year.

C. DE HARLEZ.

APPOINTMENTS FOR NEXT WEEK.

TUESDAY, June 23, 5 p.m. Statistical: Annual General Meeting.

8.30 p.m. Anthropological: "Tasmanian Stone Implements," by Mr. H. Balfour; "The Primitive Characters of the Flint Implements of the Chalk Plateau of Kent, with reference to the Question of their Glacial or Pre-Glacial Age," by Prof. Joseph Prestwich, with Notes by Messrs. B. Harrison and De Barri Crawshaw.

WEDNESDAY, June 24, 4 p.m. Society of Arts: Annual General Meeting.

5 p.m. British Economic Association: General Meeting.

8 p.m. Geological: "Wells in West Suffolk Boulder Clay," by the Rev. Edwin Hill; "The Melaphyses of Candelo, with Notes on the Associated Felsites," by Mr. Frank Rutley; "The Geology of the Tonga Islands," by Mr. J. J. Lister.

8 p.m. Cymmrodorion: Annual Reunion and Conversation.

9 p.m. Royal Academy: Soirée.
THURSDAY, June 25, 5 p.m. Zoological: "The Animals Living in the Society's Gardens," V., by Mr. F. E. Beddard.

8 p.m. Chemical: Extraordinary General Meeting.
8 p.m. Victoria Institute: Annual Meeting; Address by Mr. Naville.

FRIDAY, June 26, 5 p.m. Physical: "The Construction of Non-Inductive Resistances," by Prof. W. E. Ayrton and Mr. T. Mather; "The Influence of Surface-Loading on the Flexure of Beams," by Mr. C. A. Carus-Wilson; "Pocket Electrometers," by Mr. C. V. Boys; "Electrification due to the Contact of Gases with Liquids," by Mr. J. Enright.

8 p.m. Browning Society: "Balaustion's Adventure" as a Beautiful Misrepresentation of the Original," by Mr. E. G. Moulton.

9 p.m. Royal Institution: Faraday Commemoration Lecture, by Prof. Dewar.

SATURDAY, June 27, 3.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

TWO PSYCHOLOGICAL TEXT-BOOKS.

Outlines of Psychology. By Harold Höffding, Professor at Copenhagen. Translated by Mary E. Lowndes. (Macmillans.)

Outlines of Physiological Psychology. A Text Book of Mental Science for Academies and Colleges. By J. T. Ladd, Professor of Philosophy at Yale. (Longmans.)

THE appearance in England of two text-books in psychology so soon after Prof. W. James's elaborate treatise is suggestive. It was not so long ago that students of the science in this country were practically shut up to one text-book. Now, perhaps, they are likely to suffer from an *embarras de richesses*. However this may be, one cannot help being grateful that a science which is unique in its interest and its disciplinary value, and to which large and important additions have been made in late years by the introduction of methodical experiment, is now coming to be better represented in English literature. The existence side by side of different text-books dealing with somewhat different aspects of the subject, and reflecting, as they ought, the individual mind of the authors, will do much more good than harm. It will save the unwary examinee from supposing that any single tome contains the Alpha and the Omega of the science; it will stimulate the genuine student to critical comparison and to independent reflection.

The two works just published are, while both reflecting the present condition of psychology, curiously different. Both the Danish and the American professor look at mind in its connection with the nervous system, and are familiar with the newer psycho-physical research. But here the likeness ends. Prof. Höffding is before all things a *littérateur*. His chapters read like charming essays. They are about as unlike the conventional text-book as can be imagined. This is seen by a glance at the form of the work, in which there are no staring headings, and of which the flowing, leisurely style is suggestive of the man of letters unfettered by thought of time-pressed student or exacting examiner. Prof. Ladd, on the other hand, though he has strong predilections of his own, keeps his eye warily on the student. Short, crisp paragraphs, plenty of headings in big type, at once tell us that this is a *bona-fide* text-book. One other point of contrast must not be omitted, though this is not

suggestive of any difference of intention in the authors. While Prof. Ladd's volume is excellently printed on a good page, Prof. Höffding's work, presumably for cheapness' sake, is introduced to English readers in a form that will rouse the ire of all but those gifted with a microscopic eye. It is odd that publishers should completely ignore the obvious principle (psychological by the by) that economising of the eye-work of readers is urgent in the ratio in which their brain-work increases. In reading a psychological treatise we might surely be spared the miseries of a small type packed into every available square inch of the page, fringed with footnotes in a yet smaller type that demands a good-sized lens. One protests the more in the present case, because Höffding's book is a piece of good writing, and ought to be read by many others besides the young sharp-eyed examinee.

A word or two on the peculiar features of each of these handbooks. Höffding's work gives, on the whole, a clear and fairly complete sketch of the present aspect of the psychological domain. In its plan it has much to recommend it, though its faults are on the surface. For example, chaps. i. to iii., or just one-fourth of the whole work, are taken up with introductory matter—an arrangement which is surely rather unskilful in an elementary work. The tendency to what the Germans call *Weitläufigkeit*, the want of a rigorous delimitation of the field which this introduction suggests, shows itself further in the amount of metaphysical matter mixed up with the properly psychological, and this in spite of the author's own announcement at the beginning that he is going to be psychologist *pur sang*. In spite of faults of structure, however, and of a style which, to say the least, has not the directness, the pointedness desiderated in a text-book, Höffding's work will be a valuable addition to the library of the English student of psychology. It comes near enough to his native treatises to be intelligible, while it is far enough off to be new and stimulating. The translation, made from a German version of the original Danish, has been well carried out, and the book reads as well as one that has undergone a double process of verbal substitution can be expected to read. It is particularly interesting from its numerous references to the more picturesque and striking manifestations of mind in genius, insanity, hypnotic sleep, &c. Its literary allusions are also frequent and happy.

Professor Ladd in his *Outlines* boils down his rather ponderous treatise, *Elements of Physiological Psychology*, and invests it with the regulation text-book appearance. The new volume will serve as a very useful introduction to the domain of modern physiological psychology. The descriptive account of the nervous system, together with the connected organs of sense and movement, is well carried out, and is illustrated by a sufficient number of good drawings. The results of recent experimental inquiries into variations in the quality and quantity of sensation, the duration of psycho-physical process (reaction time), and so forth, are given with tolerable

fulness, though a student who wishes to understand more of the experiments themselves must still have recourse to the larger volume. The whole account of space-perception might with advantage have been simplified. Prof. Ladd in this part of his exposition follows Wundt with almost irritating closeness, and Wundt's theory is anything but a simple and easily intelligible one. Whether the medical and other students who take up the volume will find the author helpful at this particular point is doubtful. A much more serious objection than this is the retention in reduced form of the concluding chapter on the ultimate nature of mind and its relation to body. This is of course going outside psychology, and suggests, hardly less in the new volume than it did in the old one, that the whole investigation into psychophysical phenomena was undertaken solely in the interest of a particular metaphysical conclusion.

JAMES SULLY.

TWO BOOKS ON JEWISH LITERATURE.

To lovers of Hebrew literature the *Bibliotheca post-Mendelssohniana*, by William Zeitlin (first half. A—M), may be heartily recommended. The work contains all or most of the recent publications in the new Hebrew language since the age of Moses Mendelssohn to the year 1890. The difficulties of the task were enormous, owing to the number and often the remoteness of the seats of Jewish literature; and the merit of the editor is proportionally great. He has produced undeniable evidence of the continued strength of the old Jewish feeling. The notices of Elie Halévy, Max Letteris, and S. D. Luzzatto have specially interested us.

Die im Talmud vorkommenden Angaben über Hariz's Leben, Studien und Reisen. Von Karl Albrecht. (Göttingen.) This is a study, the result evidently of much careful and painstaking research, on the *Talmud* of the famous mediaeval Jewish poet, Jehudah al-Harizi, of Toledo. In this poem the author gives the narrative of his travels: leaving Toledo, he passed through Egypt to the Holy Land, thence to Damascus, Mosul, Bagdad, Susa, and other places in the far East, and then back again through Antioch, Cyprus, Greece, Germany, and France to his home in Spain. The different places which he visits, with their inhabitants, he describes, and often, indeed, satirises with no sparing hand, in rhymed verses, constructed largely of Biblical phrases cleverly interwoven. Dr. Albrecht collects the notices of these places, in cases of ambiguity or difficulty examines what places are meant, compares his descriptions with those of other ancient or mediaeval travellers, and illustrates the method of composition followed by the author. The brochure is not (as might be inferred from the title) a mere statistical register; it is well-written, and contains much topographical and other interesting information. And Dr. Albrecht displays in it a capacity of patient and thorough research which makes us hope that we may meet him again in some other field of literary investigation.

FURTHER DISCOVERIES AMONG THE BRITISH MUSEUM PAPYRI.

We quote the following from the *New York Nation* :—

"A small volume will appear containing the unpublished papyri of literary interest in the British

Museum. Their preparation and publication is under the direction of Mr. Kenyon, to whom is due the *editio princeps*, so justly admired in Germany and America, as well as in England, of Aristotle's 'Constitution of Athens.'

"The most noteworthy addition to the known body of Greek literature which the new volume will bring, is seven poems of about 100 lines each, written by Herodas (Herondas or Herodes). From these, scholars will doubtless be able to determine, if not the orthography of his name, at least the time when this poet lived. The date hitherto assigned has varied between the early period of Hipponax and the Alexandrine age of Callimachus. The twenty-five lines of his composition hitherto known consist of fragments, the longest and least obscure of which comprises four lines. All but one are in the hobbling iambic metre invented for satirical purposes by Hipponax and called the choliambic measure. It is interesting to find that all the new verses of Herodas are in this same comically hamstrung rhythm. They are described by Mr. Kenyon as 'dramatic idylls,' and are chiefly of domestic interest. One contains an account of the visit paid by a party of women to a temple of Aesculapius. Interesting allusion is made to works of art in the temple, and a well-known passage in the 'Ion' of Euripides may possibly have been in the mind of the poet. This has its bearing upon the date of composition, and may give support to Bergk's surmise that Herodas was a contemporary of Xenophon, whose son Gryllus he is supposed to mention. The characteristic liveliness of our 'iambographer' has full scope in another of the new poems, where the mother of an incorrigible 'mauvais sujet' brings him for salutary flogging to the schoolmaster. It is to be hoped that the boy was not old enough or not clever enough to turn upon his wrathful mother with that charming line of Herodas which declares that 'an agreeable woman is bound to stand anything.' The diction of these poems, like that of the shreds and patches of Herodas already known, is very strange. The MS. is a long and narrow papyrus-roll, well preserved only in the middle. One end is badly rubbed, while the worms have had their way with the other.

"A second papyrus contains nine narrow columns of an attack—presumably, but not certainly, by Hyperides—upon a political opponent whom he arraigns for violation of the Constitution. The beginning of this speech is lacking; its ending is preserved intact.

"Together with this absolutely new material will also appear at the same time collations of parts of works already well known. These papyri contain nearly the whole of three Books of the *Iliad* (ii-iv), considerable fragments of two Books (xxiii and xxiv), and small bits from four others (i, v, xvi, and xviii). The back of the papyrus containing *Iliad* ii-iv has written upon it the text of a grammatical treatise bearing the name of Tryphon. It is to be hoped that this also may be published, as well as a collation of *Isocrates de Pace* and of the third epistle of Demosthenes, both of which are among the treasures of Mr. Kenyon. Treasures they surely must be called, since their date appears to range between 100 B.C. and 500 A.D.

"LOUIS DYER."

SCIENCE NOTES.

THE Albert Medal of the Society of Arts for the present year has been awarded by the council, with the approval and sanction of the president, the Prince of Wales, to Sir Frederick Abel, "in recognition of the manner in which he has promoted several important classes of the arts and manufactures by the application of chemical sciences, and especially by his researches in the manufacture of iron and of steel, and also in acknowledgment of the great services he has rendered to the State in the provision of improved war material and as chemist to the War Department."

MR. WORTHINGTON G. SMITH is preparing for the public gallery of the botanical department of the British Museum a series of ninety-six tables illustrating the British Fungi. Every

species of the Hymenomycetes will be figured in its natural colours, the drawings being taken from Mr. Smith's own series already in the Museum, with others from original figures lent by Mr. Plowright, &c.

THE president of the Institution of Electrical Engineers and Mrs. Crookes have issued invitations for a conversazione, to be held in the galleries of the Royal Institute of Painters in Water-colours, Piccadilly, on Monday evening, July 6.

THE following awards have been made by the Institution of Civil Engineers:—*For Papers read and discussed at the Ordinary Meetings:* Telford medals and Telford premiums to Messrs. L. B. Atkinson and C. W. Atkinson, for their joint paper on "Electric Mining Machinery"; a Telford medal and a Telford premium to Mr. R. E. Bell Crompton, for his paper on "The Cost of the Generation and Distribution of Electrical Energy"; and Telford premiums to Mr. F. E. Robertson, for his account of "The Lansdowne Bridge over the Indus at Sukkur"; to Mr. E. W. Stoney, for his description of "The New Chittravati Bridge, Madras Railway"; to Prof. J. Milne and Mr. J. Macdonald, for their joint paper on "The Vibratory Movements of Locomotives, and Timing Trains and Testing Railway-Trucks"; to Mr. W. Langdon, for his paper on "Railway-Train Lighting"; and to Mr. W. T. H. Carrington, for his paper on "The Reception and Storage of Refined Petroleum in Bulk."

THE Edinburgh Observatory Circular of June 10 states that Mr. A. Stanley Williams, of Burgess-hill, Sussex, has discovered three delicate but distinct markings in the equatorial regions of Saturn. The first and third of these are round bright spots, somewhat brighter than the white equatorial zone in which they occur. The second is a smaller dark marking on the equatorial edge of the shaded belt which forms the southern boundary of the white zone. Mr. Williams has obtained abundant proof of the reality of these markings, but points out that it requires patience and practice to observe them readily. It is very desirable to obtain repeated observations of their times of transit across the planet's central meridian.

ON behalf of Prof. E. C. Stirling, of the University of Adelaide, South Australia, Prof. Newton communicated to the Zoological Society of London, at its last meeting, a figure of the new Australian Marsupial, originally described by Dr. Stirling in *Nature* (vol. xxxviii. p. 588), together with some notes on this extraordinary animal. *Notoryctes typhlops*, as Dr. Stirling now proposes to call it, is a small mole-like animal belonging to the order of Marsupials, of which it forms an entirely new type. A general description of it has already been given, as above referred to, but Prof. Stirling now adds that the Marsupial bones are exceedingly small nodules, and escaped his notice at first. Four or five of the cervical vertebrae are fused, and there is a keeled sternum, an enormously thick and short first rib, which serves a purpose of buttressing the sternum in lieu of coracoids, and a bird-like pelvis. The eyes are mere spots underneath the skin. The four specimens as yet received of *Notoryctes typhlops* were obtained in the centre of Australia, on the telegraph line between Adelaide and Port Darwin. The animal is said to burrow in the sand with great rapidity.

A NEW department has been established at the Smithsonian Institution, Washington, for a physical and astro-physical laboratory, which has been furnished with specially designed apparatus for the prosecution of investigations in radiant energy and other departments of telluric- and astro-physics. The communication of memoirs bearing in any way on

such researches is requested. Mr. S. P. Langley has resigned the directorship of the Allegheny Observatory in order to devote himself entirely to his duties as secretary of the Smithsonian Institution.

MESSRS. NEWTON & Co. have been appointed philosophical instrument makers to the Royal Institution.

PHILOLOGY NOTES.

A NEW part of the second volume of Prof. Ascoli's work on the Old Irish codex in the Ambrosian Library has just appeared. It contains the continuation of his version of the glosses on the St. Gall Priscian (pp. 39^a-75^a of the codex), and letters L and R (down to -rig-) of the Glossarium palaeo-hibernicum.

PROF. MAURICE BLOOMFIELD has reprinted from the *American Journal of Philology* a paper on "Adaptation of Suffixes in Congeneric Classes of Substantives." Under this somewhat deterrent title is contained a valuable contribution to that department of etymology which seeks to explain the origin of the terminations of certain nouns by help of analogy. For example, Prof. Bloomfield starts with the Greek *roûs*, the diphthong in which has never been accounted for satisfactorily, but which he believes to be formed in direct imitation of *ðəuðs* = "tooth."

"Designations of parts of the body exercise strong analogical influence upon one another, and occasionally the suffix of some one of them succeeds in adapting itself so as to be felt the characteristic element which bestows upon the word its value. That is to say, when such a suffix has spread analogically to a greater or less extent within the category, then the meaning of the category may be felt to be dependent upon the special form of the suffix; or, stated conversely, the suffix may be infused with the special characteristic of the category: after that, when occasion arises to form new words of this same class, the suffix is put into requisition as though it were the essential element which imparts to the word its special significance."

As early as Indo-European times, a considerable group of designations of parts of the body were formed after a peculiar heteroclitic declension; namely, neuters having the casus recti in -r and the casus obliqui in -n. For example, Greek *ἦτορ*, Latin *jecur*, Sanskrit *yákrt*, Lithuanian *jekn-os*, English *liver*; Greek *οὐδερ*, Latin *uber*, Sanskrit *ádhar*, English *udder*. Again, the Greek suffix -κο-, -κ- (nom.-ς) is largely pre-empted by designations of animals (especially birds) and of plants. English "hawk" and "pinnock" exhibit the same suffix adapted to the same function; and Prof. Bloomfield would also explain in this way the *ν τρέπες*. Again, the metaplastic declension in -r and -n has gained quite a considerable footing within the semasiological category which includes the designation of seasons and divisions of time. As other examples of analogy within this category, Prof. Bloomfield mentions: *diurnus*, patterned after *nocturnus*, and *noctn*, patterned after *diu*; *au(c)tumnus* and *vertumnus*; and Sanskrit *vasánta*, "spring," and *hemánta*, "winter." He then refers to the suffixes -ter- and -er- as the prevailing forms of the earliest Indo-European category of nouns of relationship. Finally, we may mention a few miscellaneous categories of words for office in Latin: the denominative word *jūdicāre*, from *jūdex*, naturally forms an abstract in -tu-, *jūdicātu-s*, "office of judge"; of the same sort are *senātu-s*, *principātu-s*, *ducātu-s*, *pontificātu-s*, none of which have a verb corresponding to *jūdicāre* by their side. A movement in a similar direction is at the base of the Latin group *dominus*, *decanus*, *patronus*, *tribunus*; the primary formation *dominus* (= Sanskrit *damana*, "conquering") may have started the category. Prof. Gildersleeve has observed that the suffix

-γῆ, in *στέρις* "pipe," *σάλπιγξ* "trumpet," *φάρυγξ* "wind-pipe," *λάρυγξ* "throat," *σπηλυγξ* "cave," owes its considerable scope to adaptation. Is it possible that the secondary suffix -ma of *dacruma*, *lacruma*—which is otherwise unknown in Latin, and not to be traced in the related words (*δάκρυ*, &c.)—may be borrowed from *spāma*, "foam"?

MEETINGS OF SOCIETIES.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, May 23.)

MISS FLORENCE HERAPATH, president, in the chair.—Mr. S. L. Gwynn read a paper on "Massinger's Style," taking exception to the favourable criticism which had been passed upon Massinger by so many writers. Massinger should be looked upon, not as a poet, but as a playwright, whose dramas can be read with pleasure for their stories. But in this light "The Virgin-Martyr" poorly represents his skill. There is a want of delicacy in Dorothea's portraiture, the play contains too many soliloquies, and its comic parts are not in Massinger's usual style. Massinger's comedy is simple and more natural. He might be called an excellent constructor of scenes, but not a delineator of character. A comparison of Massinger's "Picture" should be made with De Musset's "Barberine." It would be easier to write verse like Massinger's than prose like De Musset's.—Prof. C. H. Herford, in a paper on "The Defects of 'The Virgin-Martyr,'" said that the play, like Marlowe's "Faustus," is interesting as a phenomenon, and for somewhat the same reason. Both are daring attempts to introduce a strictly exotic product which, not without germs of affinity to native art, was in the main of foreign origin, and also addressed itself in the main to emotions and sympathies more richly developed abroad than in England. It is possible that the pecuniary success of Marlowe's effort may have been alluring to Massinger, who was, as is well known, in money difficulties in his early dramatic career. "The Virgin-Martyr" is the first notable example of that class of "Christian tragedies," of which the other chief examples in European literature are Calderon's "The Joseph among Women," and Corneille's "Polyeucte"—both about a generation later. The germ of this class is to be found in the Miracle-plays in the stricter sense. These were, of course, intimately bound up with the saint-worship of the Roman Church: they were also popular: that is, they were edifying spectacles for the multitude, not literary efforts for the court. Hence they nowhere persisted as a normal and vigorous element in the modern drama, except in the one country in which that drama was at once popular and Catholic—in which it effectively resisted both the classicism of the New Learning and the Protestant rejection of saint-worship, viz., in Spain. In France, where the drama was Catholic, but classical and learned, and in England, where it was popular and national but quite alien from the Catholic temper and tradition, the revived Miracle-play was alike, though not quite in equal degree, exotic. And the national antipathy to Spain, which by no means ceased when the English government became under James a tool of Spanish policy, did not tend to reduce the normal dissonance between English society and such topics as "The Virgin-Martyr." It must be allowed that Massinger has striven hard to accommodate his subject to the traditions of English audiences; and also that in doing so he has only partially grasped either its capacities or its perils. It was for him, perhaps beyond any of his contemporaries, rich in both. No one else was so well fitted to render, without intrusion of alien elements, the abstract and unearthly spirituality of the Dorothea of legend, or to depict in unexceptionable black the Roman persecutors as the legend conceives them. Massinger's drawing of character tends to fall into sharp contrasts, and the subject flattered this tendency only too effectively. The chief beauty of the drama, the character of Dorothea, is closely bound up with one of its main defects, the glaring and crude antitheses and the savage realism with which the powers of evil are painted. Here the example of "Measure for Measure" is particularly instructive. The subject suggested a similar contrast of good

and evil, and Shakspeare has not feared to paint it with terrible force. Yet we are plainly moving among men and women, not among fiends and angels. Isabel is perhaps the most kindred figure to Dorothea to be found in the Elizabethan drama; she is not less committed to the specifically Christian conception of life, she is not less devout nor less resolute. Yet she is full of human touches compatible with this conception, but not derived from it; whereas every word and act of Dorothea flow immediately from the simple and absolute idea of a Virgin-Martyr. It is only another phase of this defect that there is no gradation in the development of character. Changes no doubt occur, but by processes which, in spite of the rhetorical exuberance of Massinger's debates, are psychologically inscrutable. A third defect is the excessive simplicity, the bareness, so to speak, of the dramatic motive. Tragedy implies stress of mind, a conflict between contending passions or instincts; and this is not realised either by the pressure of bodily suffering or by the mental calm of resolved expectancy. In other words, the subject can be made tragic only by enriching the element of martyrdom with the element of conflict. The tragic poets—in all the three cases mentioned, devout Christians and, perhaps, devout Catholics—have on the whole been more loyal to the claims of piety than of poetry. In Calderon's great drama, *Eugenia*, the gifted lecturer on philosophy at Alexandria is very little moved at the indignation with which her father (like Massinger's Theophilus, a zealous persecutor of the Christians) receives the news of her conversion; Polyeucte endures with equal stoicism the protests and the pleadings of his unconverted wife; and the daughters of Theophilus follow the lead of Dorothea with unperturbed alacrity. Of the three, Corneille must be allowed in this respect the pre-eminence, in spite of the brilliant and glowing poetry of which the Spanish play is full, and which is tamely enough reflected in the stately periods of the French play. For his Pauline, pagan wife of the martyr, is a genuinely tragic figure, the pathos of whose fate is worked out with the finest sympathetic insight; while her resistance to her husband's impending doom is made a source of true dramatic retardation and suspense. While admitting, then, that Massinger's drama is gravely defective from the point of view of tragic art, and also that, as a piece of writing, it is, apart from a few speeches, rather meritorious than distinguished, we may give him the praise of one who introduced for the first time a subject capable of profound effects, but beset with immense difficulties which greater dramatists did not wholly vanquish.—Mrs. H. F. Rankin read "A Short Note on 'The Virgin-Martyr,'" in which she said that the play, although fine and edifying, is one in which the *dramatis personae* are little more than marionettes. The serious, intense, elaborately-drawn characters do not live for us in a way at all to be compared, for instance, with even the flighty and sketchy characters of so badly a conceived play as Shakspeare's "Troilus and Cressida."—Mr. Walter Strachan read a paper on "The Moral of 'The Virgin-Martyr,'" saying that the poet, the dramatist, and the philosopher are often credited with a didactic intention which they never possessed, but we may see in Massinger's noble and soul-stirring lines a strong emphatic appeal against religious intolerance. The buffoonery of Hircius and Spungius, which has caused the play to be much derided, is not without its use. These two show the natural consequence of hypocrisy. Having before us the touching and beautiful way in which Dorothea endures to win the martyr's crown, it is perhaps too prosaic to adopt the nineteenth-century view that martyrs should be protected from themselves. The moral which Massinger enforces in this play can teach us, as it taught those of two centuries and a half ago, that the greatest of all virtues is charity.—Miss Louisa Mary Davies, in a paper entitled "Massinger in the Pulpit," said that in reading "The Virgin-Martyr" we feel that in plays, no less than in the orthodox morocco folding cases, sermons are sometimes imprisoned as palpably to the wistful eye as is the fly in the amber drop. The sermon in this play is not tacked on at the end in the shape of a prosy moral, or delivered at intervals in didactic speeches, but is burning right at its very heart, diffusing warmth

and beauty through the whole. The story embodying the sermon is one of the gems of legend-lore, one that we may be quite sure would often have been selected to be read in the convent refectory, being free from the puerilities which half amuse, half disgust, in so many of the monkish narratives. The diction of the play might be called Scriptural; and it is remarkable how one verse after another of the inspired writers is suggested by the verse of Massinger, who must certainly have had them floating in his memory as he wrote. Following out the quaint Puritan fashion of the day, his discourse may be divided into three sections, (1) Preparation, (2) Percussion, (3) Resolution; and, although the intervention of visibly miraculous agencies lifts the subject a little out of the plane of our ordinary life, the practical application is there, and it has, for seventeenth and nineteenth century alike, the lessons for everyday use: (1) that each of us must choose his master wisely, and (2) that we must never veil our colours. —This meeting brought to an end the work of the society's sixteenth session. The plays chosen for next session are "Cymbeline," "The Duke of Milan," "The Winter's Tale," "The Tempest," "The Birth of Merlin," "Henry VIII.," "The Two Noble Kinsmen," and "A New Way to Pay Old Debts." The Hon. Sec. (9, Gordon-road, Bristol) will gratefully acknowledge the receipt of anything for the society's library, which now consists of 511 volumes.

PHILOLOGICAL SOCIETY.—(Friday, June 5.)

HENRY BRADLEY, Esq., president, in the chair.—Prof. Windisch and Prof. Zupitza were elected honorary members of the society.—Prof. Skene read a paper on "Miscellaneous English Etymologies." *Alan*, a mastiff; O.F. *alan* (New English Dictionary). The O.F. word represents Latin *Alanus*, originally Albanian; *alan* is a dog from Epirus. *Beggar*, originally a Beguin; *Beggar* translates O.F. *Beguin*; Rom. of the Rose, 7254. *Colé*, an accolade (Barbour); this is misprinted *tole* in Weber, King Alis. 815. *Derring do*, i.e., a daring to do, is not a compound word, but two separate words; Chaucer, Troil. v. 835. *Dirk*, perhaps from O. Irish *dely*, pin; cf. A.S. *dale*, the same. *Goshish*, in Chaucer, Troil. iii. 584, is a misprint, in old editions, for *gosish*, goose-like. *Loigne*, a leash, Rom. Rose, 3882; O.F. *loigne*, F. *longe*, Low Latin *longia*, a tether; from *longus*. *Lunes*, a hawk's jesses; originally the same as *loignes* (above). *Lyngell*, in Ritson, Met. Rom. ii. 37; probably for O.F. *linceul*, linen vesture; from *linceum*. *Mistery*, in the sense of "ministry," occurs in Chaucer, ed. Morris, iii. 348; Low Latin *misterium*, a contraction of *ministerium*. *Oubit* (Kingsley); Scotch form of M.E. *woolbode*, "woolly beetle"; hence, "hairy caterpillar"; cf. A.S. *wul*, wool; *budda*, beetle. *Pentacle*, corruption of M.E. *pentangel*, Grene Knight, 627; a six-sided figure, but originally a five-sided figure, as the etymology shows. *Pomet touris*, Ritson, Met. Rom. ii. 55; for *pomet touris*, towers ornamented with *pomes* or knobs. *Possset*, O.F. *possette*, Palegrave. *Pray*, in gloss, to Weber, Met. Rom., means "a flock," or "a host"; from Latin *præda*; see Ducange. *Malice prepense* was originally *malice purpense*; from prefix *pro-*, not *præ-*. *Quert*, in Stratmann, from Old Scand. **kucert*, neuter; cf. Icel. *kyrr*, *kvirr*, calm; Goth. *kwaírvas*; in *quert* meant "in peace and safety." *Rankle*, hitherto of undiscovered origin; O.F. *raonele*, originally *draonele*; Low Latin *draenculus*, a rankling sore; from Latin *draco*; see Godefroy and Ducange. M.E. *reheten*, to cheer; from the same source as F. *son-hait*. M.E. *rencian*, Old Eng. Misc., p. 92, l. 70; it means "cloth of Rheims"; O.F. *raencien* (Godefroy). *Rideled*, pleated, Rom. Rose, 1235; lit. pleated like a curtain; from O.F. *ridel*, F. *rideau*. *Scale*, of a fish; not E., but F.; O.F. *escale*. *Soak*, A.S. *socian*, occurs in Cockayne's Leechdoms, ii. 240; iii. 14. *Taut*, M.E. *toht*, *toght*, pp. from Icel. *toga*, to draw, pull, tow. *Trayeres*, ships (Weber); error for *crayeres*, *craves*, ships. *Tewter*, a greyhound-keeper; Grene Knight, 1146; see Gloss. to Babees Book; the same as *fewter-er*. *Wayz-goose*, originally "stubble-goose," see Bailey; M.E. *warwe*, also *crase*; Swed. *vase*, sheaf; Swed. dial. *vase*, *vrase*, corn left on the field; Dan. dial. *vase*. Thus *wayz*, better *crase*, *warwe*, is for *crase*; allied to E. *writhe*, *wrest*, *wreath*.

ARISTOTELIAN SOCIETY.—(Monday, June 8.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—The report of the executive committee and the financial statement were read and adopted. The following were elected officers for the ensuing session: Mr. Shadworth H. Hodgson, president; Mr. S. Alexander, Dr. A. Bain, and Mr. G. F. Stout, vice-presidents; Mr. B. Bosanquet, editor; and Mr. H. W. Carr, hon. secretary and treasurer. —Mr. A. Bontwood read a paper on "The Philosophy of Rosmini." Rosmini was fundamentally a scholastic, and taught a modified form of the doctrine of St. Thomas Aquinas. He was, however, an independent thinker, and his attitude towards Aristotle is, in its perfect independence, in strong contrast with that of St. Thomas. He criticised Kant on account of the subjectivity of his forms and categories, but he did not quite escape a similar error himself. Idea and cognition are used almost interchangeably, and the mental process which, according to Rosmini, exists in our ideas also appears to have a share in the actual formation of the objects of cognition. He starts with the intuition of Being in the mind, and endeavours to show how from this, on the occasion of feeling and sensation, we obtain our conceptions of our own selves, of our bodies, and of external things. After criticising Rosmini's logical principle, and remarking the purely metaphysical manner in which he treated the questions of Theism and Natural Religion, the paper examined some of the main points of Rosmini's teaching as follows: That we have clear and indisputable knowledge of the soul; that we also know of the union of the body with the soul as one co-sentient subject; that we know of the existence of external bodies, but that the so-called qualities of those bodies are purely subjective, being simply modes of our own sensitivity.—The paper was followed by a discussion.

FINE ART.

REPRESENTATIONS OF COMBAT IN ANCIENT ART

Kampfgruppe und Kämpfertypen in der Antike.
Von Oscar Bie. (Berlin: Mayer and Müller).

THE aim of this work is to deal with ancient representations of combat with regard both to their composition and to the action of single figures.

The friezes of the so-called Theseion and of the temple of Athena-Nikè have hitherto been criticised with reference to their meaning. Dr. Bie passes on to another province of criticism, "das der Statik des Körpers, der Körperstellungen, und der Beziehungen der Figuren zu einander, der Gruppierung."

Between the two parties of seated deities on the eastern frieze of the Theseion, we find on each side a group of pursuers and pursued, then on the right a group of fighters armed with stones attacking a hero whose commanding form towers above them in the centre as an apex of the whole composition. This group is balanced on the left by another formed of warriors hastening onwards, and including the despoiling of a fallen foe. In this we have traces of the old realistic idea of representing combatants in rows, for which Attic art substituted a succession of varied groups. Such succession is seen in full force in the western frieze, where the isolated groups of Centaurs and Lapiths might have come straight from the metopes of the Parthenon; while, on the other hand, the eastern frieze, with its conspicuous centre, reminds our author of a pedimental composition. Yet this rhythmic symmetry is not

wholly wanting in the western frieze, where the Kaineus-group, if not strictly in the middle, practically forms the central point of a series of fairly corresponding scenes. Such rhythm was due to architectonic influence; and the diminution of this centripetal tendency, together with the spread of the principle of simple idealistic grouping, constituted the progress shown in the frieze of the Temple of Athena-Nikè. This principle gradually prevailed, as satisfying the eye, which cannot so well take in long rows of figures leading to a central point.

Realism in depicting warfare is characteristic of Assyrian art, which, besides decapitation of prisoners, &c., gives rivers, woods, and other details of the background, so completely absent from Hellenic work. Characteristic, too, are the rows of warriors whether in fight or in triumphal procession. This is called by our author the "Epic" style, as opposed to the "Dramatic," or idealistic art of Greece. These rows of figures appear in the oldest Greek imitations of Oriental art; they appear again (though ennobled by Greek influence) on the Lycian monuments; in Hellenistic times they receive a sort of official sanction; and they complete their course of development on the banks of the Tiber.

In Homer the evolutions of the masses serve only as a framing for the single combats of heroes. On the monuments of Asia Minor the monotonous files of soldiers hold their ground, even in the Gjölbashi frieze, despite its Attic character. But it was in Rome that the realistic representation of warfare ultimately triumphed, where centralising despotism crushed the individuality so essential to Hellenic art. Thus on Trajan's Column the well-known Greek motive of a fallen hero forming the centre of a group of combatants is translated into two armies, divided by a heap of corpses. With the sarcophagus of Helena we arrive once more at the Assyrian standpoint.

The old Ionic art, of which Klazomenae is the chief representative, has supplied three typical "schemata" or forms of group: (1) Single combats, often over a fallen warrior. (2) Pursuit; a figure striding after another, who looks back in his flight. (3) Victory; a figure striding towards another, who kneels and looks back to his pursuer.

Such a group may form a centre to several single figures added on each side ("Gruppenconcentration"); or in later fashion there may be several independent groups in succession ("Gruppencoordination"). These two classes are traced in their development on Korinthian, Chalkidian, and Attic vases: especially on the François vase, in the war between cranes and pygmies. They are traced, too, in the sculptures of the Megarian Treasury, of Selinus, and of pre-Persian Athens, till in the Aeginetan pediments the last vestige of realism disappears, and the warriors stand forth with helm thrown back and body-armour cast aside.

The friezes of the Theseion represent a wonderful development of the combat-scene, transferred from the metope and the pediment to a space less cramped and more

suited for its display. The highest point of this development is reached, however, only in the frieze of the temple of Nikè, not so much by the creation of new types as by evolution from those already established.

As time goes on, there is greater demand for activity. The simple combat of two is avoided; and so are lifeless forms. Of the hundred figures in the Phigaleian frieze only two are dead. Variety is sought by placing figures with the back to the spectator. One of the Mausoleum friezes affords a striking example of a position apparently much in favour in sculpture of the fourth century—one leg kneeling to the front, while the other leg is seen in profile. In this frieze, however, there is little new, only an improvement of what has gone before. Here, as elsewhere, the types are to be traced back to Athens.

In Hellenistic times the fourth century group of a standing figure supporting one sinking—as the Niobid with his dying sister—is retained without essential alteration. To the original type a new and sterner expression of wild passion is imparted, and we have the Ludovisi group of the Gaul and his slain wife. Progress in the composition as a whole was more marked than in the individual types; as may be seen in the Gigantomachia from Pergamon. A new type, however, at last appears in the seated barbarian prisoner, with hands bound behind his back.

The battle-picture carved in relief, originating in Hellenistic buildings commemorative of victory, appears in the Augustan age in Southern Gaul (at St. Rémy), and then passes on to Rome. The series of warriors in parallel lines, so utterly opposed to the principle of grouping, asserts itself more and more. The group is more and more neglected, the type loses its power. Realism makes swifter progress; at the end of the third century its triumph is complete.

Such is the gist of the treatise before us, a learned treatise such as is common enough in Germany, and in Germany alone. In our own country few would be competent to write such a book, and none willing; for who would read it? It is hardly probable that any English examiner will propound questions as to *Kampfgruppe* or *Kämpfertypen*.

TALFOURD ELY.

THE PICTURES AT THE GERMAN EXHIBITION.

VERY few opportunities are afforded us in London of seeing the tendencies and productions of modern German painting. No adequate ones, indeed; for, though not a few of the enterprising London dealers—Mr. Wallis, Mr. Maclean, and Mr. Tooth, for example—acquire from time to time, for spring or autumn picture-shows, canvases that are of German origin, these are selected, not to be representative, but to be popular with English picture-buyers; and, after seeing them, we remain in a condition of uncertainty as to what is really the development of German art. Now Mr. Whitley, the director of the German Exhibition, has naturally and rightly gone upon a different tack. He has charged Mr. Gurlitt—the great Berlin dealer, to whose initiative, by-the-by, we owe the best of the modern reproductions

of the Tanagra figures—to secure for the inspection of English folk a thoroughly representative collection. The task has been ably fulfilled, and Mr. Gurlitt places before us important works which show at once the merits and defects of the schools and men of Munich, Berlin, Düsseldorf, and I know not what besides. Without attempting to generalise, to dogmatise, to deduce conclusions, I shall mention a few pictures which, from one point of view or another, seem to be noteworthy.

Anton Werner, the President of the Royal Academy of Arts, one of the two chief artistic corporations in Berlin, contributes what is practically a large portrait group of the German Imperial family. It has, of course, historic interest, and is not without technical merit; but one has not to go far before one finds it surpassed in dignity and charm. More of dignity and charm, for example, belong to the works of Prof. Oswald Achenbach, of Düsseldorf, whose elaborate design and refined and, within certain limits, complete execution are made evident in the first instance by a "View of Rome" (No. 3)—a landscape of realism, it is true, rather than of poetry—and again, by a "Burial on the Island of Ischia," which catches the luxuriant nature of the South and the glow of a Southern sun. The now famous "Lachende Erben" of Prof. Becker is contributed from Berlin. Like a good deal of modern German pictorial work, it is not above fulfilling the function of the story-teller. Here, indeed, is a measure of caricature; here, also, is a more constrained and reserved satire. A group of self-seeking relations fill the foreground of the canvas, and in the background is the faithful retainer—the Jaques or the George Barrett of German comedy or melodrama—who alone, with sincerity, regrets his departed lord. The weakness of the un-instructed is cleverly satirised by Ferdinand Brühl in "In the Picture-Gallery." This shows us the resort of student and idler at a moment when a pedantic little copyist—perched upon his little ladder—is beheld, in pride of achievement, receiving the homage of the folk to whom a dexterous imitation counts for much more than originality. Dücker, of Düsseldorf, has a thoroughly studied, yet, it must be confessed, not very attractive, sea-piece (No. 87). We believe that Mr. Gurlitt may be credited with the invention of the convenient term *Hellmalerei*. He will not, however, claim to have invented the thing; no, no! for that, so far as work of our own day is concerned, is of French *provenance*. Of this *Hellmalerei*, one of the best examples is Julius Exter's group of croquet-playing young people.

Harburger, of Munich, sends a delicately wrought *genre* picture, called "The Sempstress." Its handling is of admirable certainty, and likewise of the facility which charms. What it represents is but a pleasant blonde, in a dull black gown, working upon some large and flowing draperies of blue-white muslin. "Dying Words," by Kampf, is more dramatic, and it is intensely realistic. In it one who has been done to death makes his last doleful utterances. Quite a match for this, however, in realism, and, strange as it may appear, hardly so grim, is the picture by Seligmann, of Vienna, of Prof. Billroth and the medical students in an operating room with a patient in act to inhale chloroform before the knife of the expert does its work. Again—but here indeed realism ceases altogether to be repulsive—a water-colour of Herr Menzel's should be seen and done justice to. It represents the interior of a Lutheran church during sermon-time. The portraiture of Director Kaulbach, of Koner, and of Conrad Kiesel, is worthy of attention; though the artist pre-eminent in portraiture is, I take it, Prof. Lenbach, a painter who, owing something to tradition, owes much to keen personal observa-

tion and to a wisely restrained power of hand. Lenbach's "Bismarck" (No. 272) is assuredly the best and most penetrating portrait ever painted of the Ex-Chancellor.

FREDERICK WEDMORE.

THE EGGER COLLECTION.

ON Thursday and Friday of next week (June 25 and 26) Messrs. Sotheby will be engaged in selling the superb collection of bronze arms and implements, and of ornaments in gold, silver, and bronze, which was formed several years ago by the late Dr. S. Egger, of Vienna. It may be safely affirmed that such a representative series of the prehistoric art of a particular district has never before come into the market; and we can only express our surprise that the Austrian Government has permitted it to be brought over to this country for sale.

An admirable catalogue—with a preface by Dr. F. von Pulsky, of the Buda-Pesth Museum, and illustrated with no less than twenty-six plates—enables us to appreciate the extraordinary richness and variety of the collection.

It covers the entire evolution of early culture in the central basin of the Danube, from the neolithic age, through the bronze age (including the Hallstadt and La Tène periods), down to the Roman occupation and the later invasion of barbarian tribes. Specially interesting is the evidence of a period preceding the bronze age, when hammered copper was used for tools closely resembling those of the polished-stone age. In the bronze age proper, the objects found in Hungary are much simpler than those of Scandinavia, Germany, and the North. There are also several peculiar weapons, such as the war-hammer and war-axe, the square plates of bronze wire for the protection of the forearm, and the sword with a cup-shaped pommel, perforated to allow a leather strap to be passed through, by which it hung, without a sheath, from the belt. Another point of interest is the introduction of Celtic art at about the time of Roman domination. Examples of this are the torques or twisted collars of metal, the fibulae with turned-up feet, the jointed bronze chains and other horse-trappings, the specifically Celtic ornamentation developed from the circle and triangle, and (lastly) the use of enamelled jewellery, in brick-red, blue, and white colours.

Of great importance is the hoard of silver ornaments, &c., found at Aszár in 1884, which are to be sold in one lot. In a large bronze culinary vessel, with the maker's name—CARATVSV—punched on the handle, were found, together with the ornaments, two oblong tablets of thin bronze, with inscriptions on each side. These inscriptions record that, in the year A.D. 148, during the reign of Antoninus Pius, one Atta, son of Nivio, an Azal (consequently a Celt), received the Roman citizenship in reward for twenty-five years' service with the Pannonian cohort. Another inscription recites that the decree was engraved on the wall at the back of the Temple of Minerva at Rome.

We may also mention here that Messrs. Sotheby were also to sell, on Thursday of this week, a collection of Greek, Etruscan, and Roman bronzes, formed by Herr Georges von Ráth, of Buda-Pesth. Though this collection is not so unique as the other, it comprises some very fine and curious pieces, as may be seen from the photographs in the catalogue.

NOTES ON ART AND ARCHAEOLOGY.

THE exhibitions to open next week include: a collection of Mr. Walter Crane's works, at the Fine Art Society's, New Bond-street; original sketches of the Burmese War and the Nile Expedition, by Mr. Melton Prior, the special

artist of the *Illustrated London News*, at Mr. Mendoza's Gallery, King-street, St. James's; and what we believe to be the first exhibition of a new body, the Artists' Alliance—who invite exhibits from their own members in all forms of artistic work—at the Marlborough Gallery, Great Marlborough-street.

LORD JUSTICE BOWEN has consented to preside at the annual meeting of subscribers to the British School at Athens, which will be held at 22, Albemarle-street, on Friday, July 3, at 5 p.m.

THE sale of the late Keeley Halswelle's "remaining works," at Christie's last Saturday, realised altogether £6708. Most of the lots were only simple sketches; but of the four catalogued as finished pictures, "The Witches' Scene in 'Macbeth'" realised 250 guineas, and "Venice: Moonrise" and "Rokeby: the Junction of the Greta and the Tees," 200 guineas each.

THE prix du Salon has been awarded, at the third ballot, to M. Paul-Jean Gervais, for his picture entitled "Les Saintes-Maries," representing three nude, or almost nude, women in a boat.

THE Accademia dei Lincei is proposing to undertake the publication of two important archaeological works. One is an exhaustive description of the excavations which have recently been conducted at Civitella Castellana, the site of the ancient Falerii, the results of which are now exhibited in the Villa di Papa Giulio at Rome. All the photographs, plans, drawings, &c., made in the course of these excavations have been placed at the disposal of the Academy by Prof. Villari, the minister of education. The other work is the archaeological map of Italy, which the government has had in hand for some years past, under the direction of Commendatore Gamurrini, who has himself paid special attention to the territory of the Falisci. This map will ultimately cover the entire area of the peninsula. Different colours will show the state of culture, as revealed by excavation, at each epoch, from the most ancient times, through the ages of stone and bronze, down to the close of the Roman empire.

AT two recent meetings of the Académie des Inscriptions, M. Albert Lebègue read a paper upon the discoveries made during recent excavations at the little town of Martres-Tolosanne, in the department of Haute-Garonne. The site had formerly been examined by Dumège, who found two classes of statuary, one very fine, the other of a style so strange as to suggest forgery. But the recent explorations have removed this suspicion. An immense number of sculptures have been brought to light of very varied character—some incorrect, but many delicate, many vigorous, and almost all showing much expression: in particular, bas-reliefs representing the labours of Hercules, portrait-busts, and children's heads of an exquisite grace. The material of all is a local marble, and, therefore, they must be the work of native artists of the Gallo-Roman period. A large number of traces of foundations of buildings have been found, but apparently no inscriptions; for it is stated that not even the name of the ancient town has been preserved.

MUSIC.

RECENT CONCERTS.

OF new pianists there seems to be no end. Last Friday week the latest comer, Mme. Olga Vulliet, gave a recital at Princes' Hall. This lady certainly has talent, and a good touch, and understands and feels the music which she interprets. She commenced her programme with a movement from Brahms's Sonata in F minor, followed by three pieces from the same composer. This prominence given to Brahms

deserves notice, if only for its novelty: it was a pleasant change from the "Chromatic Fantasia," or transcription of a Bach organ Fugue, with which so many of our pianists commence their programmes. Mme. Vulliet was most successful in soft, quiet passages; when vigour was needed her tone became hard. She played a number of short pieces by various composers, including a neat *Elégie* of her own, and a Gavotte from a violin Suite of Bach's, arranged for the left hand by Joseffy. The latter was cleverly performed.

Mr. Augustus Harris's operatic concert at the Albert Hall, on Saturday afternoon, was long, but interesting. When the history of music in England during the second half of the nineteenth century is written, the chapter dealing with Wagner will be one of the most attractive. Explain it how one may, the fact remains that Wagner, long ignored and fiercely opposed, is now so popular that his name, even on an "operatic" programme, is an attractive feature; at the concert under notice, Mozart and Beethoven were each represented by one Aria, but Wagner by no less than nine excerpts from his operas and music-dramas. A detailed notice of the concert is unnecessary: the principal artists of Mr. Harris's company appeared with distinguished success. The special feature of the afternoon was the appearance of M. Van Dyck. He has been heard at the Opera, and has won well-deserved praise. But in the "Gräl's Erzählung" from "Lohengrin," in Siegmund's "Liebesgesang" from the "Walküre," and in the "Schmiedelieder" from "Siegfried," he sang with marvellous dramatic force. His powers as an exponent of Wagner have not been over-rated. It is to be hoped that his services have been secured for Wagner's works at the Opera next season. The conductorship at the Albert Hall was divided between Signori Mancinelli, Randegger, and Beignani.

A concert was given at the Guildhall, Cambridge, by the Musical Society, on Monday afternoon, in honour of Herr Antonin Dvorák, on whom the University of Cambridge has conferred the degree of Doctor of Music. This recognition of his genius is doubly welcome: it shows the interest that is taken in music and musicians, and it will probably have a beneficial influence on the composer and stimulate him, if possible, to still higher efforts. The programme of the concert, devoted entirely to Dvorák's works, commenced with the "Stabat Mater," which, since its first production by the London Musical Society under Mr. Barnby in 1883, has been universally recognised as one of the most original and one of the most powerful sacred compositions written within the last quarter of a century. The rendering, under the composer's direction, was not free from reproach. The orchestral playing was somewhat rough, and the quality of tone of the Cambridge choir somewhat hard. But any shortcomings were well atoned for by the earnestness shown by all who took part; there was evidently but one desire, viz., to do justice and honour to the composer. The soloists, of whom the same can be said, were Mme. Albani, Miss Hilda Wilson, and Messrs. Lloyd and Henschel. Mme. Albani sang the first solo from the "Spectre's Bride," for which she was recalled. The concert concluded with the Symphony No. 4 in G (Op 88), first heard in London at a concert of the Philharmonic Society on April 24, 1890. The music is unmistakably fresh and picturesque. We are told Dvorák "confessed" that, while composing this Symphony, he had a programme in his mind. This was a confession of which he had no need to be ashamed. We imagine that the division of music into "abstract" and "poetical" is an artificial one. We know that some of the greatest musicians, and we fancy

all, worked to a programme; but we think they were wise in keeping it, as a rule, to themselves. The peculiarity in the form of the first movement of Dvorák's Symphony is peculiar, but once understood there is no difficulty in following it. The Adagio, with its pensive opening minor theme, and its fascinating theme in the major and subsequent workings, is certainly one of the composer's most striking movements. Then the quaint Menuet and dainty Trio, and the humorous Finale, complete a work as full of skill as it is of imagination. Dvorák was greeted with loud applause at the close; and, indeed, throughout the concert the enthusiasm was great. The composer will certainly not be of opinion that we are an musical nation.

The programme of the fourth Richter concert, on Monday evening, commenced with the "Tannhäuser" Overture, of which a remarkably fine performance was given, and included the second scene from the same opera with the alterations made for the production of the work at Paris in 1861. Wagner once found fault with Berlioz for retouching his "Benvenuto Cellini," for putting new wine into an old bottle; and yet he afterwards did the same thing himself. The changes, however, show a master hand. Mrs. Moore Lawson and Mr. Barton McGuckin strove hard to do justice to their parts. The remainder of the evening was devoted to Brahms's Requiem. The solemnity and nobility of the music are beyond dispute; but the difficulties to be overcome are so great that no one can listen to it without a certain sense of pain, and much pity, especially for the chorus. And then again in passages in which the voices are at their loudest, and the orchestra at its strongest, one longs for a hall larger than that of St. James's. Apart from these inevitable drawbacks, the performance under Herr Richter was excellent. The chorus sang with vigour and precision, and the orchestral accompaniments were effectively rendered. Mrs. Moore Lawson sang her trying solo with fair success; and Mr. Santley, who appeared for the first time since his return from America, showed his usual artistic taste.

Señor Sarasate gave his fifth concert on Wednesday evening. His performance of the Mendelssohn Concerto was excessively brilliant, though we think his tone in past seasons has been fuller. The Finale was taken at the usual rapid rate. The Raff Suite displayed the violinist's powers as a virtuoso; an encore was accepted. The hall was well filled.

J. S. SHEDLOCK.

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